Latin
PROSODY MADE EASY,

or

Rules and Authorities for the Quantity of final Syllables in general, and of the Increments of Nouns and Verbs,

interspersed with

occasional Observations and Conjectures

on the

PRONUNCIATION

of the

Ancient Greeks and Romans;

to which are added

Directions for scanning and composing

DIFFERENT KINDS OF VERSE,

followed by

ANALYTIC REMARKS

on the harmonious Structure

of the

HEXAMETER,

together with

SYNOPTIC TABLES

of Quantity

for every Declension and Conjugation.

By J. Carey.

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PREFACE.

HOW far the following sheets may prove acceptable to the amateurs of Latin poetry, experience alone can determine. The motives which induced me to the publication were these —

Though not employed in the public instruction of youth, I have been in the habit of occasionally instructing one or two private pupils during the intervals of leisure from my other occupations: and, in the course of my practice, I have sometimes been requested by gentlemen who either had finished or were actually engaged in their academic course, to aid them in acquiring a knowledge of prosody and versification, which they had neglected in the early period of their studies, or had since forgotten. To facilitate the acquisition, my first step in every such case was to provide the applicant with a set of tables similar to those which stand at the conclusion of this volume. But, to save the trouble of transcribing on such occasions in future, and at the same time to furnish others as well as my own pupils with what I conceived to be a beneficial assistance, I at length resolved to print that synopsis in a single detached sheet; when a judicious friend advised me, as a useful improvement on my plan, to add the rules of the celebrated Alvarez, whose

Prosody is held in high estimation in the sister island, though little known in this.

I here accordingly republish them, with some alterations and corrections which I have not in every instance thought necessary to point out to my readers. I have followed his arrangement, and adopted his precepts and explanations, so far as I deemed them accurate and sufficient for the intended purpose: but, wherever I saw reason to dissent from him, or to make any addition to his remarks, I felt no scruple in exercising my own judgement — whether advantageously or otherwise, it remains with the public to decide.

Many persons, I know, object to rules given in Latin; nor am *I* by any means an advocate for throwing difficulties into the way of learners. But, in the present case, the objection will entirely disappear, when it is considered that every necessary instruction and elucidation is delivered in English, enabling the student to render himself master of the subject without even once reading the Latin rules; whereas he who chooses to take the trouble of committing them to memory for the sake of better retaining what he has learned, will not find the task very burdensome, as they are short and few in number.

Any person who happens to compare my publication with that of Alvarez, may perhaps wonder why I should, in so many instances, have omitted the authorities quoted by him from the poets, and have substituted others of my own choice. This I did, at one time, for the sake of introducing a better sentiment

or a better verse — at another, of bringing forward to the learner's notice some particular word not mentioned in the rule — now, through a wish to furnish him with a corroborative example from another poet, in addition to those which he can of himself easily find in his Ovid and Virgil and Horace — often, for the sole purpose of rendering familiar to him the names of Tibullus, Lucan, Statius, Claudian, &c, and awaking his curiosity to become acquainted with their works. — I have moreover considerably increased the number of such quotations, frequently giving examples of five or six different words under the same rule, where Alvarez had perhaps contented himself with one. If that accumulation of authorities should be deemed unproductive of benefit, at least it cannot do any possible harm.

Having incidentally touched upon the question whether poetry should be read according to accent in which we *may* be mistaken, or to quantity in which we *cannot* err — and having hinted my preference of the latter mode — I here beg leave to observe that I would not be understood to condemn or censure those who use the former, although I think the observance of quantity to be attended with superior advantages, at least in *private* practice, whether admissible in public or not: for, if a student, in his solitary perusal of the poets, or in reading them under the direction of a teacher who is a good prosodian, accustom himself to pronounce every syllable with its due measure, the Latin prosody will be equally fa-

miliar to him as the common tones and accents of his native language: and, whenever afterward he may have occasion to repeat Latin in public — whether in this country according to accent, or in any other according to quantity — he cannot in either case be guilty of those anti-prosodial mistakes which are sometimes committed by scholars who, disregarding the quantity, confine their attention to the accent alone. But still greater is the advantage to any person who ever intends to *write* Latin poetry: for his habit of reading will have previously tuned his ear to a nice and accurate discrimination of longs and shorts and doubtfuls, without the drudgery of poring over his "*Gradus*."

In some parts of these sheets I may be thought to have unprofitably wasted much time and paper on objects of very trifling importance — in bestowing, for instance, two pages on the question whether *Fumat* was intended for the present or the past tense in Æneid ii, 3 — and extending to still greater length the inquiry whether Virgil ever wrote "*Obstupui, steterUntque comæ.*" If, on these and some other occasions, the reader think me unnecessarily diffuse, my apology is this — When an obscure individual like me dares to dissent from a generally received opinion, or from the opinion of some man of established reputation — however un-important the point on which he happens to differ — he lays himself open to all the severity of censure if he venture to express his dissent un-accompanied by the allegation of his reasons. Hence it becomes his duty to state them in a full and

explicit manner: and the public have a right to expect that mark of deference on his part.

As to the long-contested question of the subjunctive *-RIMUS* and *-RITIS*, I am less apprehensive of being condemned for the pains I have taken in my endeavour to bring it to a final decision, whether my opinion be adopted or not. — But some of my readers — who happen not to recollect the scrupulous attention paid by Cicero to poetic feet and measures, the serious earnestness with which he discusses them in his didactic compositions, and the fond predilection he entertained for the concluding ditrochee which was so grateful to Roman ears — may be tempted to smile when I declare my *firm persuasion* that he could not have pronounced the *-RI-* of the preterperfect otherwise than long at the close of the following sentences — "*Quanti me semper fēcĕrītĭs,*" Orat. for Milo, sect. 36, and "*Quamquam, quid facturi fueritis, non dubitem, quum videam quid fēcĕrītĭs,*" for Ligarius, sect. 8.

However, when those readers consider the general burst of applause excited by the harmonious cadence alone of the final ditrochee in "*Patris dictum sapiens temeritas filii cōmprŏbāvĭt,*" as we learn from Cicero, in his Orator, sect. 214 — when they reflect, that, in his laboured harangue for Milo, I find, on a hasty glance over the pages, at least a hundred and seventeen periods or members of periods concluding with the ditrochee, but not a single period which terminates with a pæon of one long and three short syllables — and when they

take into the account the strong emphasis laid on *feceritis* in at least the second of the above quotations — they may perhaps allow that my persuasion is not groundless, particularly when supported by the authority of Probus, quoted in page 54.

And here I have to apologise to my reader for a blamable, but, I hope, not unpardonable, oversight. In treating of the final *S* not pronounced by the Romans, I might have saved some trouble and paper if I had recollected a remark of Cicero which furnishes proof positive instead of conjecture. Whether it was from the reading of that forgotten passage in my youth, or from a residence of some years in France where I became familiarised to the silence of the final *S* in the vernacular language, that I first formed the opinion which I have long entertained on the subject, I cannot at present recollect. But, in looking over the "*Orator*" for the "*cōmprŏbāvĭt*" above quoted, my eye accidentally fell on the passage, which had quite escaped my remembrance. It is as follows (sect. 161) —

"*Quinetiam — quod jam subrusticum videtur, olim autem politius — eorum verborum, quorum eædem erant postremæ duæ literæ quæ sunt in* Optumus, *postremam literam detrahebant, nisi vocalis insequebatur. Ita non erat offensio in versibus, quam nunc fugiunt poëtæ novi: ita enim loquebamur**, Qui est omnibu[s]

* So I find the word in the only copy which I possess. I know not whether any other edition have "*loquebantur*," as "*detrahebant*" above.

" princeps, *non* Omnibus princeps, *et* Vitâ illâ dignu' " locoque, *non* Dignus."

Such being the case, the chief part of my remarks respecting the elision of the final *S* may of course be expunged as unnecessary, though I do not think worth while to delay the publication of my book for the sake of canceling two leaves, and introducing I know not what new matter to fill up the vacant space, particularly as I have neither asserted nor supposed any thing contrary to truth in that instance; unless perhaps some over-nice calculator should discover a trifling inaccuracy in the date which I assign for the general pronunciation of the final *S* by the Latin poets.

In the part where I treat of the structure of the hexameter, it would have been easy for me to fill a few pages with directions for placing a substantive here and an epithet there — carrying forward a word of this or that kind to the succeeding verse, &c, &c. Equally easy would it have been to quote " *Quadrupedante putrem*," accompanied by Κραιπνα μαλ' ενθα και ενθα, and several other hackneyed lines, with the addition of a few remarks which every youth, who has dipped into the poets, must, no doubt, have repeatedly heard from the lips of his teacher. But, to say as much on the subjects of imitative harmony, and the happy choice and judicious arrangement of ideas and expressions, as ought to be said by any man who wishes to discuss them properly, would have required a volume of much greater bulk than mine. Wherefore, instead of a trifling superficial notice which would have proved little beneficial to the learner, I

conceived that I ſhould render him a much more useful service by analysing the general mechanism of the hexameter, and separately examining it in all its parts from the first syllable to the last, with a minuteness of attention which, I believe, had not before been given to it.

In the concluding tables, I have assigned no certain quantity to the final syllables ending with *M*; it being of little consequence at the present day whether they be considered as long or short, since we must, in writing poetry, either make every such syllable long by position before a consonant, or elide it before a vowel. Besides, although we find the *M* un-elided and short in the early poets, as observed in pages 83 and 117, so we likewise find diphthongs and single vowels which we know to be naturally long, as remarked in page 115. Hence, no conclusive argument can be drawn from the practice of the early poets to prove the real and proper quantity of the final *M:* and we are justifiable in supposing that it was various in various cases — that the Romans had, for example, a short *-UM* or *-OM* corresponding to the -ON of the Greeks, and a long *-UM* for their -ΩN, as Παφον, *Paphŏm*, *Paphŭm*, Αρκαδων, *Arcadūm* — and that, although the *-AM* might have been short in *Maiam* from Μαιᾰν, it probably was long in *Æneam* from Αινειᾱν. For these reasons I have thought best to leave the quantity of the final *M* undecided.

N° 6, Merlin's Place, Spa Fields,
Clerkenwell.
June 20, 1800.

J. C.

P. S. Should my book survive to a second edition, I will gladly avail myself of any friendly hints for its improvement, particularly those suggested by experienced teachers, who may wish to put it into the hands of their pupils in a meliorated and cheaper form.

The following lines, suggested by the circumstance of the moment, and written for the sole purpose of exemplifying my idea respecting the *Greek datives plural* of feminine patronymics, were intended for insertion in page 72. But, after I had penned them, it occurred to me, that, however innocent they are both in sentiment and diction, some readers might possibly object to their appearance in a book destined to be put into the hands of youth; since persons had been found who carried their strictness in that respect so far as even to change Horace's "*Dulce ridentem Lalagen*" to *Dulce ridentes socios*, as I have seen the passage in an edition printed for the students in the university of Paris, under the old government. Unwilling, however, that my little *bagatelle* should be entirely lost, I insert it in this place, whence any such rigid moralist may tear it out with less injury to the book.

Ecce! Venus, nymphis permixta *Britannisin*, orbe
Se movet, et facili ducit ab arte choros.
Nulla sinus divæ substringit zona fluentes:
Arcta sinus stringit zona *Britanniasi*.

Terrigenam Venerem, Veneresque Britannidas esse,
Deceptus, qui non nôrit utrasque, putet.
At non decipitur, mundum qui perspicit omnem,
Jupiter, æthereâ desuper arce videns.
Advocat extemplo genitor Cythereian, aitque,
" Cur tibi non solitum pectora ceston habent —
" Cœlestem ceston, cui vis invicta decusque,
" Cui blandæ charites, cui lepor omnis inest?"
Diva refert; " Numquam posthac mihi pectora cinget;
" Namque dedi nitidis ipsa *Britanniasi.*
" Utque Britanniadis noster dedit ægida Mavors,
" Et terrâ dominos jussit et esse mari;
" Nos quoque tradidimus divina *Britannisin* arma,
" Cum cesto charitas, cumque lepore decus. —
" Sic, quâcumque pedem tuleris, Hymenæus Amorque
" Serta tibi, victrix nympha Britanni, parant."

ERRATA.

Page 96, *line* 8, *for* caussis, *read* cuivis.
—— 114, *fourth line from the bottom*, *for* dat, *read* dant.

For the convenience of such readers as may choose to commit the rules to memory and occasionally to review them without trouble or loss of time, the five following pages present a synopsis of the whole, except those relating to the structure of the different species of verse. At the end of each rule, stands a reference to the page where it is found accompanied by the English explanations and the authorities from the poets.

RULES.

Vocalem breviant, aliâ subeunte, Latini.—
Produc (ni sequitur R) Fīo, *et nomina quintæ,*
Quæ geminos casus, E *longo, assumit in* EI.
Verum E *corripiunt* Fidĕique, Spĕique, Rĕique.—
IUS *commune est vati: producito* Alīus:
Alterĭus *brevia.*—Pompēi, *et talia, produc.*—
Eheu *protrahitur: sed* Io *variatur, et* Ohe.—
Nomina Græcorum certâ sine lege vagantur:
Quædam etenim longis, ceu Dīa, Chorēa, Platēa,
Quædam etiam brevibus, veluti Symphonĭa, *gaudent.* (2
Diphthongus longa est in Græcis atque Latinis.—
Præ *brevia, si compositum vocalibus anteit.* (6
Vocalis longa est, si consona bina sequatur,
Aut duplex, aut I *vocalibus interjectum.* (9
Si mutam liquidamque simul brevis una præivit,
Contrahit orator, variant in carmine vates. (11
Præterita assumunt primam dissyllaba longam.—
Sto, Do, Scindo, Fero, *rapiunt,* Bibo, Findo, *priores.* (13
Præteritum geminans primam breviabit utramque,
Ut Pario, Pĕpĕri, *vetet id nisi consona bina.—*
Cædo Cĕcīdit *habet, longâ, ceu* Pedo, *secundâ.* (14
Cuncta supina volunt primam dissyllaba longam.—
Ire, Fuo, Cieo, Reor, *et* Sero, Quire, Sinoque,
Do, Lino, *et orta* Ruo, *breviabunt rite priores.* (14
UTUM *producunt polysyllaba cuncta supina.—*
IVI *præterito, semper producitur* ITUM.—
Cætera corripies in ITUM *quæcumque supina.* (16
Derivata patris naturam verba sequuntur.—
Mōbilis, *et* Fōmes, Lāterna, *ac* Rēgula, Sēdes,
Quamquam orta e brevibus, gaudent producere primam.—
Corripiuntur ărista, Vădum, Sŏpor, *atque* Lŭcerna,
Nata licet longis.—Usus te plura docebit. (17
Legem simplicium retinent composta suorum,
Vocalem licet, aut diphthongum, syllaba mutet.—
Dejĕro *corripies, cum* Pejĕro, *et* Innŭba, *nec non*
Pronŭba, Fatidĭcum *et socios, cum* Semisŏpitus,

Queis etiam Nihĭlum, *cum* Cognĭtus, Agnĭtus, *hærent.*
Longam Imbēcillus, *verbumque* Ambĭtus, *amabit.* (20
Longa A, DE, E, SE, DI, *præter* dĭrimo *atque* dĭsertus.
—*Sit* RE *breve: at* Rēfert *a* Res *producito semper.*—
Corripe PRO *Græcum; produc plerumque Latinum.*
Contrahe quæ Fundus, Fugio, Neptis*que*, Neposque,
Et Festus, Fari, Fateor, Fanum*que*, *creârunt.*
Hisce Prŏfecto *addes, pariterque* Prŏcella, Prŏtervus.—
At primam variant Propino, Propago, Profundo,
Propulso, Procuro, Propello: Proserpina *junge.*—
Corripe AB, *et reliquas, obstet nisi consona bina.* (23
Produc A *semper composti parte priore.*—
At simul E, *simul* I, *ferme breviare memento.*—
Nēquidquam *produc*, Nēquando, Venēfica, Nēquam,
Nēquaquam, Nēquis *sociosque:* Vidēlicet *addes.*—
Idem *masculeum monitus producito*, Sīquis,
Scīlicet, *et* Bīgæ, Tibīcen: *junge* Quadrīgæ,
Bīmus, Tantīdem, Quīdam, *et composta* Diei.—
Compositum variabis Ubī; *variabis* Ibĭdem. (26
Græcum O-micron *primâ composti corripe parte:*
O-mega *produces: ast* Y-psilon *breviabis.*—
O *Latium in variis breviat vel protrahit usus.* (31
Casibus obliquis vix crescit prima.—Secundæ
Sunt brevia incrementa: tamen producit Ibēri. (36
Nominis A *crescens, quod flectit tertia, longum est.*—
Mascula corripies AR *et* AL *finita, simulque*
Par *cum compositis*, Hepar, *cum* Nectare, Bacchar,
Cum Vade, Mas, *et* Anas; *queis junge* Laremque
Jubarque. (37
A *quoque et* AS *Græcum breve postulat incrementum;*
S *quoque finitum, si consona ponitur ante;*
Et Dropax, Anthrax, Atrax, *cum* Smilăce, Climax;
Queis Atăcem, Panăcem, Colăcem, Styrăcemque, Făcemque,
Atque Abăcem, Corăcem, Phylăcem, *compostaque nectes.*
Adde Harpax.—Syphăcis *legitur tamen atque* Syphācis.
(37
E *crescens numero breviabit tertia primo,*
Præter Iber, *patriosque* ENIS, (*sed contrahit* Hymen)

Ver, Mansues, Locuples, Hæres, Merces*que*, Quies*que*,
Præs, Vervex, Lex, Rex, Fæx, Plebs, Seps, *insuper*
Halec;
EL *peregrinum*; ES, ER, *Græca*—Æthĕre *et* Aĕre
demptis. (38
I *crescens numero breviabit tertia primo*.—
Graia sed in patrio longum INIS *et* YNIS *adoptant*.
Et Lis, Glis, Samnis, Dis, Gryps, Nesis*que*, Quiris*que*,
Cum Vibīce, *simul longa incrementa reposcunt*. (39
IX *atque* YX *produc*.—*Breviabis* Nix*que*, Cilix*que*,
Strix, Fornix, Histrix, Chœnix*que*, Varix*que*, Salix*que*:
Mastĭchis *his*, Filĭcis, Larĭcis, Coxendĭcis, *et* Pix,
Et Calĭcis, Calўcis*que*, *et* Eryx, *et* Styx, *et* Iapyx,
Phryx, *et* Onyx, *addas*.—Bebryx *variare memento*. (40
O *crescens numero producimus usque priore*.—
O parvum *in Græcis brevia*; *producito* magnum.—
Ausonius genitivus ORIS, *quem neutra dedere*,
Corripitur: *propria his junges*, *ut* Nestor, *et* Hector.—
Os oris, *mediosque gradus*, *extende*: *sed* Arbos,
Πυς *composta*, Lepus, Memor, *et* Bos, Compos, *et* Impos,
Corripe, Cappadŏcem, Allobrŏgem, *cum* Præcŏce, *et*
OBS, OPS.
Verum produces Cercops, Hydrops*que*, Cyclops*que*. (42
U *crescens breve sit*.—*Verum genitivus in* URIS,
UDIS, *et* UTIS, *ab* US, *producitur*: *adjice* Fur, Frux,
Lux, Pollux.—*Brevia* Intercus*que*, Pecus*que*, Ligus-
que. (44
Pluralis casus si crescat, *protrahit* A, E,
Atque O.—*Corripies* I, U: *verum excipe* Būbus. (45
A *crescens produc*.—Do *incremento excipe primo*. (47
E *quoque producunt verbi incrementa*.—*Sed*, *ante* R,
E *breviare solent ternæ duo tempora prima*.—
Dic BĕRIS *atque* BĕRE: *at* RēRIS *producito* RēRE.—
Sit brevis E, *quando* RAM, RIM, RO, *adjuncta se-*
quentur.—
Corripit interdum Stetĕrunt Dedĕrunt*que poëta*. (47
Corripit I *crescens verbum*.—*Sed deme* Velīmus,
Nolīmus, Sīmus, *quæque hinc formantur*; *et* IVI
Præteritum. *Pariter quartæ prius incrementum*,

Consona cum sequitur, tu protraxisse memento.—
RI *conjunctivum possunt variare poëtæ.* (49
O *incrementum produc:* U *corripe: verum*
U *sit in extremo penultima longa futuro.* (58
A *finita dato longis.*—Ităˇ, Posteăˇ, *deme,*
Eiăˇ, Quiăˇ, *et casus plerosque: at protrahe sextum,*
Cui Græcos (*quot ab* AS *recto*) *conjunge vocandi.* (59
E *brevia.—Primæ quintæque vocabula produc,*
Atque Ohē, Fermē*que*, Ferē*que*, Famē*que*, Docē*que*
Et socios,—plurale Melē, Tempē, Pelagē*que*,
Et Cetē—*necnon adverbia cuncta secundæ,*
Exceptis Infernĕˇ, Supernĕˇ, Benĕˇ, *ac* Malĕˇ.—*Præter*
Encliticas ac syllabicas, monosyllaba produc. (64
I *produc.—Brevia* Nisĭˇ *cum* Quasĭˇ, *Græcaque cuncta.—*
Jure Mihĭˇ *varies*, Tibĭ*que*, *et* Sibĭˇ; *queis* Ibĭˇ Ubĭ*que*
Junge, et Utĭˇ.—Cŭˇĭ *corripias dissyllabon: atqui*
Cui *plerumque solet monosyllabon esse poëtis.—*
Sicutĭˇ *corripiunt, cum* Necubĭˇ, Sicubĭˇ, *vates.* (68
O *datur ambiguis.—Græca et monosyllaba produc,*
Ergō *pro* caussâ, *ternum sextumque secundæ,*
Atque Adeō *ac* Ideō: *adde adverbia nomine nata.—*
Sed Citŏˇ *corripies*, Modŏ*que*, *et* Sciŏˇ, Nesciŏˇ, *et* Immŏˇ.-
Sit varium Serŏˇ, Duŏ*que*, *et conjunctio* Verŏˇ. (73
U *produc.*—B, D, T *purum, corripe semper.* (75
C *longum est.—Brevia* Nĕc, Făc; *quibus adjice* Donĕc.
—Hĭc *pronomen, et* Hŏc *primo et quarto, variabis.* (80
Corripe L.—*At produc* sāl, sōl, nīl, *multaque Hebræa.* (81
M *vorat ecthlipsis: prisci breviare solebant.* (83
N *longum in Græcis Latiisque.—Sed* EN *breviabis*
Dans breve INIS: *Græcum* ON (*modo non plurale*)
secundæ
Jungito—præter Athōn *et talia.—Corripe ubique*
Graiorum quartum, si sit brevis ultima recti.
Forsităˇn, ĭn, Forsăˇn, Tamĕˇn, ăˇn, Videˇn', *et* Satĭˇn',
addas. (84
R *breve.*—Fūr *produc, fluvium* Nār, *adjice* Cūr, Fār,
Et Graiûm quotquot longum dant ēRIS, *et* Æthēr,
Aēr, Vēr, *et* Ibēr.—*Sit* Cŏr *breve.*—Celtiber *anceps.—*
Par *cum compositis, et* Lar, *producere vulgo*

Norma jubet, quamvis ratio breve poscat utrumque. (86
AS *produc.—Quartum Græcorum tertia casum*
Corripit—et rectum, per ADIS *si patrius exit.* (89
ES *dabitur longis.—Breviat sed tertia rectum,*
*Cum patrii brevis est crescens penultima.—*Pēs *hinc*
Excipitur, Pariēs, Ariēs, Abiēs*que,* Cerēs*que.—*
Corripito Es *de* Sum, Penĕs, *et neutralia Græca.*
His quintum et rectum numeri dent Græca secundi. (90
Corripies IS *et* YS.—*Plurales excipe casus.*
Glīs, Sīs, Vīs *verbum ac nomen,* Nolīs*que,* Velīs*que,*
Audīs *cum sociis, quorum et genitivus in* INIS,
ENTIS*ve, aut* ITIS *longum, producito semper.—*
RIS *conjunctivum mos est variare poëtis.* (93
Vult OS *produci.—*Compŏs *breviatur, et* Impŏs,
Os*que* ossis:—*Graiûm neutralia jungito, ut* Argŏs—
Et quot in OS *Latiæ flectuntur more secundæ,*
Scripta per O parvum; *patrios quibus adde Pelasgos.* (96
US *breve ponatur.— Produc monosyllaba, quæque*
Casibus increscunt longis— et nomina quartæ,
Exceptis numeri recto quintoque prioris.
Producas conflata a Πους, *contractaque Græca*
In recto ac patrio, ac venerandum nomen Iesūs. (99
Ultima cujusvis si restet syllaba vocis
Perfectum post cæsa pedem, Cæsura *vocatur.*
Syllaba sæpe brevis cæsurâ extenditur, etsi
Litera nec duplex nec consona bina sequatur. (102
Syllaba de geminâ facta una Synæresis *esto.* (108
Distrahit in geminas resoluta Diæresis *unam.* (111
Diphthongum aut vocalem haurit Synalœpha *priorem.* 114
M *vorat* Ecthlipsis, *quoties vocalibus anteit.* (117
Systola *præcipitat positu vel origine longam.* (126
Ectasis *extenditque brevem, duplicatque elementum.* (135
Syllaba cujusvis erit ultima carminis anceps. (138
Prosthesis *apponit fronti, quod* Aphæresis *aufert.*
Syncopa *de medio tollit, quod* Epenthesis *infert.* (141
Apocope *demit finem, quem dat* Paragoge. (142
Per Tmesim *inseritur medio vox altera vocis.*
Nonnumquam Antithesi *mutatur litera, ut* Olli:
Cum propriâ migrat de sede, Metathesis *esto.* (143

PROSODY.

PROSODY teaches the proper accent and length of syllables, and the right pronunciation of words.

The letters of the alphabet are divided into *Vowels* and *Consonants*.

The *Vowels* are six in number, *A, E, I, O, U, Y*.

The remaining letters are *Consonants*, except *H*, which is generally considered as only a note of aspiration or breathing.

The *Consonants* are divided into *Mutes* and *Semi-vowels*.

The *Mutes* are eight, *B, C, D, G, K, P, Q, T*.

The *Semi-vowels* are likewise eight, *F, L, M, N, R, S, X, Z*.

Of the *Semi-vowels*, four are called *Liquids*, *L, M, N, R*—and

Two are *double letters*, viz. *X* and *Z*; the *X* being equal to *CS* or *KS*, and the *Z* to *DS* or *TS*.

In words of Greek origin, *I* is invariably a vowel, as *Iäson, Iäpetus, Iäspis, Iocasta, Deïanira*, not *Jason, Japetus, Jaspis, Jocasta, Dejanira*.—Even in such words as *Troja* and *Ajax*, it is in reality a vowel, though custom authorise us to pronounce it like the English *J* in these two words. (See page 9.)

A *Diphthong* consists of two vowels making only one syllable.

Quantity of Syllables.

Of syllables, some are *short*, some *long*, and some *common* or *doubtful*.

The *quantity* or length of syllables is marked as in the following example, *ămābŏ*, of which the first syllable is short, the second long, and the third common or doubtful.

A short syllable is rapidly pronounced, as *CI* in *Concĭdo* (to *fall*), or as the middle syllable in the English word *Confĭdent*.

A long syllable requires double the time in pronunciation, as *CI* in *Concīdo* (to *cut* to pieces), or as the second syllable in the English word *Confīding*.

A common or doubtful syllable is that which may be pronounced either long or short at the option of the poet, as *Pharĕtra* or *Pharētra*, *Tenĕbræ* or *Tenēbræ*.—Something similar may be observed in the English substantive *Record*, in which the quantity of the latter syllable varies according as the accent is laid upon or removed from the former.

General Rules.

Vowel before Vowel.

Vocalem breviant, aliâ subeunte, Latini.—
Produc (ni sequitur R.) Fīo, *et nomina quintæ,*
Quæ geminos casus, E *longo, assumit in* EI.

Verum E *corripiunt* Fidĕique, Spĕique, Rĕique.—IUS *commune est vati: producito* Alîus: Alterĭus *brevia.*—Pompēi, *et talia, produc.*—Eheu *protrahitur: sed* Io *variatur, et* Ohe.—

Nomina Græcorum certâ sine lege vagantur:
Quædam etenim longis, ceu Dīa, Chorēă, Platēa,
Quædam etiam brevibus, veluti Symphonĭa, *gaudent.*

In words of Latin origin, a vowel is usually short, when immediately followed by another vowel, or by a diphthong, as

Quatŭor eximĭos *præstanti corpore tauros.* (*Virgil.*
Ipse etiam eximĭæ *laudis succensus amore.* (*Virgil.*

Exception.—The verb *Fīo* has the *I* long, when not followed by *R*, as *Fīebam, Fīam,* &c.

Fīent *ista palam, cupient et in acta referri.* (*Juvenal.*

But, when *R* follows, the *I* is short, according to the general rule, as

Pastores, mandat fĭeri *sibi talia Daphnis.* (*Virgil.*

Exception II.—The genitive and dative cases of the fifth declension make *E* long before *I*, as *Diēi, Speciēi.*—But *Rei, Spei, Fidei,* have the *E* more commonly short.

Nunc adeo, quoniam melior pars acta diēi. (*Virgil.*

The fact is, that all these genitives and datives were originally written *EI-I*, in which the diphthong was necessarily long; and accordingly we find the first syllable of *Rei*, and the second of *Fidei*, long in Lu-

cretius: but the poets occasionally struck out the first *I*, whence the *E* became naturally short before the final vowel, according to the general rule.

Exception III.—Genitives in *IUS* have the *I* common in poetry, as *Unĭus* or *Unīus*, *Illĭus* or *Illīus*—except *Alterius* which has the *I* most generally short, and *Alĭus* which has it always long.

Unĭus *ob noxam, et furias Ajacis, Oïlei.* (*Virgil.*
Navibus (infandum!) amissis, unīus *ob iram....* (*Virgil.*
Ipsĭus *ante oculos ingens a vertice pontus....* (*Virgil.*
Nunc ultro ad cineres ipsīus *et ossa parentis...* (*Virgil.*

An instance, however, of *Alterīus*, with the *I* long, occurs in Terentianus Maurus—

Nec alterīus *indigens opis veni*—

and the reason why the genitive *Alīus* has the *I* always long, is, that it was originally written *alĭ-ĭus*; and the short *II* gradually coalesced into one long *I*, as we see in the modern Italian language, which presents us with *Occhj* (the eyes) instead of *Occhii*.

Exception IV.—Such vocatives as *Caï*, *Pompeï*, *Vulteï*, &c, have the penultima (or last syllable but one) long.

Quod peto, da, Caï: *non peto consilium.* (*Martial.*
Accipe, Pompēï, *deductum carmen ab illo....* (*Ovid.*

The reason is, that they were originally written *Cai-i*, *Pompei-i*, *Vultei-i*, &c, from *Cai-ius*, *Pompei-ius*, *Vultei-ius*, the *AI* or *EI* making a diphthong, and, as such, being naturally long.

Ohe, and the interjection *Io*, have their first syllable common.

ōhe! *jam satis est*, ŏhe, *libelle.* (*Martial.*
Illa quidem clamabat, ĭo, *carissima mater!* (*Ovid.*
Quaque ferebatur ductor Sidonius, īo
Conclamant. (*Silius Italicus.*

Io, the proper name of a woman, most commonly has the *I* long, as

Perfidus Ixion, Io *vaga, tristis Orestes.* (*Horace.*

Yet Ovid furnishes one instance of the *I* short—

Quæ tibi caussa fugæ? quid, Io, *freta longa peretras?*

In many Greek words, a vowel is long, though immediately followed by another, as *āër*, *Achāia*, *Achelōus*, *āonides*, *Clīo*, *Cytherēa*, *Darīus*, *Elegīa*, *Enyo*, *Lāertes*, *Lāodice* and other words compounded with Λαος, *Latōus*, *Orēades*, *Panchāia*, *Platēa*, *Thrēïcius*, *Tāygetus*, *Trōas*, *Trōïus*, &c.

In the poets, however, we sometimes find *Chorĕa*, *Platĕa*, *Malĕa*, *Dĭana*.

Pars pedibus plaudunt chorĕas, *et carmina dicunt.* (*Virgil.*
Puræ sunt platĕæ, *nihil ut meditantibus obstet.* (*Horace.*
Tergeminamque Hecaten, tria virginis ora Dĭanæ. (*Virg.*

Those words which are written in Greek with the diphthong *EI*, and in Latin with a single *E* or *I*, have that *E* or *I* long, as *Ænēas*, *Musēum*, *Alexandrīa*, *Antiochīa*, *Thalīa*, &c.—and this accounts for some of the words enumerated in the preceding note, as *Elegīa*, *Clīo*, *Cytherēa*, *Darīus*.

Although the Greek genitives in *EOS*, and accusatives in *EA*, from nominatives in *EUS*, generally have the *E* short, they may nevertheless, according to the Ionic dialect (-ηος,-ηα), make it long. Thus we may say *Orphĕus* and *Orphēus*, *Orphĕa* and *Orphēa*. Of this licence we have instances in Virgil, as

Ilionēa *petit dextrâ* - - - - - - (*Æneid I*, 615.
Idomenēa *ducem* - - - - - - (*Æneid III*, 122.

Diphthongs.

Diphthongus longa est in Græcis atque Latinis.—
Præ *brevia, si compositum vocalibus anteit.*

Every diphthong is long, in both Greek and Latin words, as *æneas*, *Melibœus*, *Præmium*, *Lāus*.

Miratur molem æneas, *magalia quondam.* (*Virgil.*
O Melibœe! *deus nobis hæc otia fecit.* (*Virgil.*

Exception.—The preposition *Præ*, when it immediately precedes a vowel in a compound word, is short, as *Præustus*, *Præeo*, *Præacutus*.

Nec totâ tamen ille prior præeunte *carinâ.* (*Virgil.*

Yet we find a single instance to the contrary in Statius—

.....*cum vacuus domino* præiret *Arion.* (*Theb. VI*, 519.

The *Præ* being properly *Prai* or *Prae*, the latter of the two vowels is supposed to be elided by that which immediately follows in the other part of the compound word, so as to leave only *Pra'ustus*, *Pra'eo*, *Pra'acutus*;

in all which cases, the *A* of course becomes short by position.—Statius preserved the entire diphthong.

———

Note.—Those Greek names in *EUS* which form their genitive in *EOS*, as *Orpheus Orpheos*, invariably make the *EU* a diphthong, or *one* long syllable, in the original. We ought therefore to read and scan them after the same manner in Latin. And, although the Romans sometimes inflected them after the forms of the second declension, as if the *EUS* had been two short syllables, yet I do not conceive that we ought in any case to pronounce it otherwise than as one long, unless compelled by necessity. That necessity can *never* exist in a hexameter verse, even if such a name as *Orpheus* or *Tydeus* made the fifth foot: for any reader who is attentive to etymologic propriety will rather suppose that the writer intended a spondaic line, such as we frequently see in the works of every poet.

If, indeed, we were to meet with such a name so placed in the latter half of a pentameter, or in lyric poetry, that the *E* must necessarily make a separate syllable from the *U*, then, and then only, we may consent to divide the diphthong. I do not myself recollect any such instance, except one which proves nothing, viz.

Demetrius, qui dictus est Phalerĕŭs... (*Phædrus, I*, 5, 10: or, although *Phalereus*, like numerous other gentile names, form its Greek genitive in *EOS*, yet, as it was not the proper name of a person, Phædrus seems

to have considered it in no other light than that of a simple adjective, as the Romans had already changed, in so many similar instances, the Greek termination *EUS* into *IUS*, *ANUS*, *ENSIS*.

Another diphthong, which proves a stumbling-block to learners, is *YI*, which, indeed, according to our mode of sounding the *Y*, it is hardly possible for us to pronounce as a diphthong. Be that, however, as it may, it is not the less certain, that, in the words *Orithyia*, *Ilithyia*, *Harpyia*, and others of similar termination, the two vowels *YI* compose one long syllable. In Greek they are written *υι*, and may easily be sounded together, as in the French words *Lui*, *Cuit*, *Puis*, *Nuit*, *Fuit*, *Fruit*, *Bruit*, which are all monosyllables. To pronounce, therefore, or to scan those Greek names in such manner as to make the *YI* two syllables, is really as improper as if we were to pronounce *Etu-wee* for the French word *Etui*, which we have already more than sufficiently corrupted both in sound and spelling by making it *Etwee*. I know that a verse may be produced from an obscure poet, in which *Harpyia* counts as four syllables: but an instance of vulgarity or barbarism is not to be quoted as an example for imitation.

If, after what has been said, any youth is yet tempted to read *Orithyia* or *Ilithyia* so as to make *Orithy-* or *Ilithy-* a dactyl, let him recollect, that, in Greek, the second syllable of both these words is a diphthong (EI), and consequently must be long.

Position.

Vocalis longa est, si consona bina sequatur,
Aut duplex, aut I *vocalibus interjectum.*

A vowel is long by position, when it immediately precedes two consonants, or one double consonant (*X* or *Z*), or the letter *I* (or *J*) followed by a vowel in the same word, as *Tērra, Arāxes, Gāza, Mājor, Trōja, Ajax.*

Sub juga jam Seres, jam bārbarus *îsset Arāxes.* (*Lucan.*
Sicelides Musæ, paullo mājora *canamus.* (*Virgil.*
Sacra suosque tibi commendat Trōja *penates.* (*Virgil.*

The reason why the *J* makes the preceding vowel long, is that it is itself a vowel, not a consonant, and unites with the preceding vowel to compose a diphthong, thus, *Mai-or, Troi-a, Ai-ax,* in the same manner as *Maia, Maius, Caius, Baiæ, Aiunt.*

Exception.—*Bijugus, Quadrijugus,* and other words compounded of *Jugum,* have the *I* short before the *J,* as

Interea bĭjugis *infert se Leucagus albis.* (*Virgil.*
Centum quadrĭjugos *agitabo ad flumina currus.* (*Virgil.*

The cause of that seeming difference is simply this, that the word which in England we pronounce *jugum,* is in reality *ĭ-ŭgum* or *yugum,* as the Germans in fact at this day pronounce it—and, in the meeting of the two vowels in composition, the former is elided or supposed to be elided, so that the word remains *b'ĭ-ŭgus, quadr'ĭ-ŭgus.*

Although one of the consonants should be at the end of a word, and the other at the beginning of the word following, the vowel will nevertheless be long, as

At p*ius Æneas*, per n*octem plurima volvens*... (*Virgil.*

in which verse, the syllables *At* and *Per*, though naturally short, become long by the meeting of the two consonants TP and RN.

If the two consonants, or the double letter, stand at the beginning of the following word, the short syllable equally becomes long; though we find many instances to the contrary, so that this rule is not to be too rigidly enforced. For example—

In solio Phœbus claris lucentĕ sm*aragdis.* (*Ovid.*

Jam medio apparet fluctu nemorosă Zacynthos. (*Virgil.*

in which lines, we see the words *lucentĕ*, and *nemorosă*, retain their last syllables short, though followed by two consonants or a double letter. I am, however, very far from recommending such examples for imitation, whenever there is a possibility of avoiding it.

A line is quoted from incorrect copies of Lucan, to prove that a vowel may be short before *X:* but, in the more accurate editions, that line stands thus—

Tales fama canit tumidum super æquora Persen...(*ii*, 672.

which at once smooths the ruggedness of the verse, and is much more elegant and poetic than the proper name *Xerxen*, even if the latter were un-objectionable in point of prosody.

Mute and Liquid.

Si mutam liquidamque simul brevis una præivit,
Contrahit orator, variant in carmine vates.

A syllable naturally short, which happens to stand before a mute and a liquid in the same word, may be either long or short in poetry, though always pronounced short in prose. Thus, in the word *Volucris*, the *U* (which we know to be naturally short, from *Volŭcer* that is always so) may, at the poet's option, either remain short, or be made long. In *Pharetra* likewise (which has the middle syllable written with an *e-psilon* or short *E* in Greek) the *E* may retain its natural short quantity, or be lengthened to suit the poet's convenience.

Et primo similis volŭcri, *mox vera* volūcris. (*Ovid.*
Hæc cape, et ultricem pharĕtrâ *deprome sagittam.* (*Virg.*
Virginibus Tyriis mos est gestare pharētram. (*Virgil.*

It is necessary that the mute stand before the liquid; otherwise the syllable cannot be short. Thus, in *Fertis*, the *E* (although in its own nature originally short when the word was written at full length, *Fĕrĭtis*) is invariably long.

It is moreover necessary that the vowel be originally short; otherwise it cannot become so from the accidental circumstance of being followed by a mute and a liquid.

And here it is proper to observe, that, in those nouns which happen to have a mute and liquid together in their oblique cases without having them so placed in their nominative, we must look to the nominative for the natural quantity of the vowel preceding such mute and liquid. Thus, since we find the *A* short in *Aper*, *Pater*, *Antipater*, we know it to be also naturally short in *Apri*, *Patris*, *Antipatri*, though we may at our option make it long on account of the mute and liquid following. On the other hand, *Salūber*, *Māter*, *āter*, being long, *Salūbris*, *Mātris*, *ātri*, must be long also, and can never become short.

Whatever syllable we find short in the poets before a mute and liquid, we may certainly conclude to be in its own nature short, though we elsewhere see it made long by the above rule. Thus,

Ecce inimicus ătrox *magno stridore per auras*.....(*Virgil.*

proves the natural quantity of the *A* to be short, though we very seldom find it so, and very frequently find it long.

It is further necessary that the mute and liquid should both belong to the following syllable, as in *Phare-tra*, *A-pri*, *Pa-tris*: otherwise the preceding vowel, even though naturally short, *must* become long, as in *Ab-luo*, *Ob-ruo*, *Sub-levo*, which make their first syllable unavoidably long by position, though it was originally short.

In some words of Greek origin, which have *M* or *N* immediately following a mute, though we may in

vulgar pronunciation separate the consonants, we are to recollect that they are pronounced together in the Greek; wherefore the preceding vowel, if naturally short, may remain so. Thus

.....*Forma captivæ dominum* Tĕ-cmessæ. (*Horace.*
Donatura cȳ-cni, *si libeat, sonum.* (*Horace.*
Et baccis redimita dă-phne, *tremulæque cupressus.* (*Pet.*
Atque urbana Prŏ-cne, *quæ circum gramina fusæ.* (*Pet.*
Delectat Marium si perniciosus ĭ-chneumon. (*Martial.*

Preterites of two Syllables.

Præterita assumunt primam dissyllaba longam.—
Sto, Do, Scindo, Fero, *rapiunt*, Bibo, Findo, *priores.*

Preterites of two syllables have the first syllable long, as *Vēni, Vīdi, Vīci.*

Vēnit *summa dies, et ineluctabile tempus.* (*Virgil.*
Quos ubi confertos audere in prælia vīdi. (*Virgil.*
Contra ego vivendo vīci *mea fata superstes.* (*Virgil.*

Exceptions.—Stĕti, Dĕdi, Scĭdi, Tŭli, Bĭbi, and *Fĭdi* from *findo,* have the first syllable short.

Contorsit: stĕtit *illa tremens; uteroque recusso....*(*Virgil.*
Et mulcere dĕdit *fluctus, et tollere vento.* (*Virgil.*
Aut scĭdit, *et medias fecit sibi litora terras.* (*Lucan.*
Haud tŭlit *hanc speciem furiatâ mente Chorœbus.* (*Virgil.*
Claudite jam rivos, pueri: sat prata bĭberunt. (*Virgil.*
Diffĭdit, et multâ porrectum extendit arenâ. (*Virgil.*

Note.—The compound *Abscidi* has the *ci* long, when it comes from *cædo:* when it comes from *scindo,* it makes it short.

Abs-cīdit *nostræ multum sors invida laudi.* (*Lucan.*
Ab-scĭdit *impulsu ventorum adjuta vetustas.* (*Lucan.*

Preterites doubling the first Syllable.

Præteritum geminans primam breviabit utramque,
Ut Pario, Pĕpĕri, *vetet id nisi consona bina.*—
Cædo Cĕcīdit *habet, longâ, ceu* Pedo, *secundâ.*

When the first syllable of a verb is doubled in the perfect tense, the first and second of the perfect are both short, as *Cĕcĭnī, Tĕtĭgi.*

Tityre, te patulæ cĕcĭni *sub tegmine fagi.* (*Virgil.*
*Pars * mihi pacis erit dextram* tĕtĭgisse *tyranni.* (*Virgil.*

[* Instead of *Pars*, have I somewhere read, or dreamed that I read, *Præs*, a *pledge*, a *security?*]

Exceptions.—*Cecīdi* from *cædo*, and *Pepēdi* from *pedo*, make the second syllable long, as do likewise those verbs in which it is followed by two consonants, as *Cŭcūrri, Tĕtēndi*, &c.

Ebrius ac petulans, qui nullum forte cĕcīdit. (*Juvenal.*
Nam, displosa sonat quantum vesica, pĕpēdi. (*Horace.*
Stella facem ducens multâ cum luce cŭcūrrit. (*Virgil.*
Ingemuit miserans graviter, dextramque tĕtēndit. (*Virgil.*

Supines of two Syllables.

Cuncta supina volunt primam dissyllaba longam.—
Ire, Fuo, Cieo, Reor, *et* Sero, Quire, Sino*que*,
Do, Lino, *et orta* Ruo, *breviabunt rite priores.*

Supines of two syllables generally have the first syllable long, as *Vīsum*, *Mōtum*; and the participle of the perfect tense passive follows the quantity of the supine.

Terribiles vīsu *formæ, lætumque, laborque.* (*Virgil.*
Quos ego—Sed mōtos *præstat componere fluctus.* (*Virgil.*

Exception.—Itum from *eo*, the obsolete *Fŭtum* from *fuo* (whence *Fŭturus*), *Cĭtum* from *cieo*, *Rătum* from *reor*, *Sătum* from *sero*, *Quĭtum* from *queo*, *Sĭtum* from *sino*, *Dătum* from *do*, *Lĭtum* from *lino*, *Rŭtum* from *ruo*, have the first syllable short.

...Poscebatur humus: sed ĭtum *est in viscera terræ.* (*Ovid.*
Nec tu mensarum morsus horresce fŭturos. (*Virgil.*
Corripuit sese, et tectis cĭtus *extulit altis.* (*Virgil.*
At juvenis, vicisse dolo rătus, *avolat ipse.* (*Virgil.*
Hic Ammone sătus, *raptâ Garamantide nymphâ.* (*Virgil.*
.....Forma in tenebris nosci non quĭta *est.* (*Terence.*
Hic sĭtus *est Phaëthon, currûs auriga paterni.* (*Ovid.*
Cui dătus *hærebam custos, cursusque regebam.* (*Virgil.*
Ardentes auro, et paribus lĭta *corpora guttis.* (*Virgil.*
*Ob-*rŭta *mole suâ cum corpora dira jacerent.* (*Ovid.*

Cĭtum from *cieo*, of the second conjugation, has the first syllable short; whence *Concĭtus*, *Excĭtus*.

Altior insurgens, et cursu concĭtus, *heros.* (*Virgil.*
Nec fruitur somno, vigilacibus excĭta *curis.* (*Ovid.*

But *Cītum* from *cio*, of the fourth conjugation, has *cī* long.

Unde ruunt toto concīta *pericula mundo.* (*Lucan.*
Rupta quies populis, stratisque excīta *juventus.* (*Lucan.*

Although *ruitum* be the supine usually found from *ruo*, it is sufficiently evident that it also had *rŭtum*, whence the compounds *Dirŭtum*, *Erŭtum*, &c.

Dirŭta *sunt aliis, uni mihi Pergama restant.* (*Ovid.*
Aut Idâ in magnâ radicibus erŭta *pinus.* (*Virgil.*

Statum seems to have the first syllable common, since we see that *Stătus*, both the substantive and the participle, as also *Stător* and *Stătio*, have the *A* short; whereas *Stāturus* and *Constāturus* are found with the *A* long; and again *Præstĭtum* has the *I* short.

Hic stătus *in cælo multos permansit in annos.* (*Ovid.*
Ponemusque suos ad stăta *signa dies.* (*Ovid.*
Hic Stător: *hoc primum condita Roma loco est.* (*Ovid.*
Nunc tantum sinus, et stătio *male-fida carinis.* (*Virgil.*
Tunc res immenso placuit stātura *labore.* (*Lucan.*
Constātura *fuit Megalensis purpura centum....* (*Martial.*

Polysyllabic Supines.

UTUM *producunt polysyllăba cuncta supina.*—
IVI *præterito, semper producitur* ITUM.—
Cætera corripies in ITUM *quæcunque supina.*

Supines in *UTUM*, of more syllables than two, have the penultima long, as *Solūtum*, *Indūtum*, &c.

Et circum Iliades, crinem de more solūtæ. (*Virgil.*
Hectore, qui redit exuvias indūtus *Achillei.* (*Virgil.*

Supines in *ITUM*, from preterites in *IVI*, are likewise long, as *Quæsītum* from *quæsivi*, *Petītum* from

petīvi, *Condītum* from *condivi* of *condio* to season or preserve (for *condĭtum*, from *condo* to build, is short.)
Venimus huc, lapsis quæsītum *oracula rebus.* (*Virgil.*
Adjicit extremo lapides Oriente petītos. (*Ovid.*
Ne male condītum *jus apponatur; ut omnes.....*(*Horace.*

Note.—Supines in *ĭTUM* from preterites in *UI*, and all other supines in *ĭTUM*, not included in the preceding rule, have the penultima short, as *Monĭtum*, *Credĭtum*, &c.
Discite justitiam monĭti, *et non temnere Divos.* (*Virgil.*
Credĭta *res: captique dolis, lacrymisque coactis.* (*Virgil.*

Here let the learner be cautioned against a misapplication of the rules. Let him not conclude, from
" Ivi *præterito, semper producitur* Itum,"
that *Reditum*, and the other compounds of *Eo*, being polysyllables, are to have the *I* long. As compounds, they follow the quantity of their primitive, which is declared short by a preceding rule.

Derivatives.

Derivata patris naturam verba sequuntur.—
Mōbilis, *et* Fōmes, Lāterna, *ac* Rēgula, Sēdes,
Quamquam orta e brevibus, gaudent producere primam.—
Corripiuntur ărista, Vădum, Sŏpor, *atque* Lŭcerna,
Nata licet longis.—Usus te plura docebit.

Derived words generally follow the quantity of their primitives, as *Lĕgebam*, *Lĕgam*, *Lĕgito*, *Lĕgerem*, *Lĕgere*, *Lĕgens*, that have their first syllable short in

conformity to *Lĕgo*, from which they are derived; whereas *Lēgeram*, *Lēgerim*, *Lēgissem*, *Lēgero*, *Lēgisse*, being derived from *Lēgi* whose first syllable is long, have their first syllable long likewise.

Arātrum, *Simulācrum*, *Ambulācrum*, *Lavācrum*, *Volutābrum*, *Involūcrum*, have their penultima long, because they are derived from the supines *Arātum*, *Simulātum*, *Ambulātum*, *Lavātum*, *Volutātum*, *Involūtum*, in which the penultima is long.

On the other hand, *Monĭmentum*, *Inĭtium*, have their second syllable short, because the corresponding syllable is short in the supines *Monĭtum* and *Inĭtum*, whence they are derived.—To these let me add *Docŭmentum*, for the sake of introducing a remark which may be of some use to learners, by removing a difficulty respecting the apparent irregularity of a long list of supines. That supposed irregularity will in great measure disappear, if they only recollect that the regular supine of the second and third conjugations is *ĬTUM* with the *I* short; but that the Romans in many instances omitted the short *I* in the rapidity of pronunciation, as we omit to sound the short *E* in the preterites of most of our verbs whose present tense does not end in *D* or *T*, as *Lov'd*, *Talk'd*, *Preach'd*, &c; so that *Doctum* is merely the syncope *Doc'tum* from *Docĭtum* or *Dokĭtum*, whence *Dokĭmentum* or *Docŭmentum* above.

And, as this syncope has, in some cases with us, been attended with an alteration of harsher into softer consonants for the sake of pleasing the ear, it pro-

duced a similar effect in many of the Latin supines. Thus, as we have *Passed*, *Pass'd*, *Past*, *Burned*, *Burn'd*, *Burnt*, *Dwelled*, *Dwell'd*, *Dwelt*, &c, the Romans had *Legĭtum*, *Leg'tum*, *Lectum*—*Scribĭtum*, *Scrib'tum*, *Scriptum*—*Rumpĭtum*, *Rump'tum*, *Ruptum*—*Nubĭtum*, *Nub'tum*, *Nuptum*—with numerous similar cases, in which the ear alone will be a sufficient guide, without the aid of any further rule.

Exceptions.—Many derivatives deviate from the quantity of their primitives, as *Fōmes*, *Mōbilis*, *Lāterna*, *Rēgula*, *Sēdes*, which have their first syllable long, though the corresponding syllable be short in the words whence they deduce their origin, viz. *Fŏveo*, *Mŏveo*, *Lăteo*, *Rĕgo*, *Sĕdeo*.—To these many other examples might be added: but I refer for them to the poets—observing, however, by the way, that the irregularity of *Mōbilis* exists only in appearance: for, the regular supine of *Mŏveo* being *Mŏvĭtum* or *Mŏwĭtum*, reduced by syncope to *Mow'tum*, and by crasis to *Mōtum*—the adjective was first *Mŏvĭbilis* or *Mŏwĭbilis*, then by syncope *Mow'bilis*, and finally, by crasis, *Mōbilis*, without the smallest irregularity in any respect.—*Fōmes*, too, might easily be traced in the same manner: but this hint will be sufficient to awake the attention of learners.

Different from the preceding, *Lŭcerna*, *ărista*, *Sŏpor*, *Vădum*, have their first syllable short, though derived from *Lūceo*, *āreo*, *Sōpio*, *Vādo*, in which the first syllable is long. By attention to the poets, the list may

easily be increased by any person who is curious to observe such variations.

But there is one deviation from the quantity of the primitives, which claims more particular notice, because it extends to an entire class of verbs, I mean those which are commonly known by the name of *desideratives*, as *Esurio*. All these have the *U* short, though derived from the future participle in *URUS*, of which the penultima is invariably long.

Et nunc omnis ager, nunc omnis partŭrit *arbos.* (*Virgil.*
Esŭrit, *intactam Paridi nisi vendat Agaven.* (*Juvenal.*
Cœnatŭrit *Vacerra, non* ...atŭrit. (*Martial.*
Gaudes ducentas nuptŭrire *post mortes.* (*Martial.*

Juvenal furnishes another verb to be added to the list: and, from the quantity uniformly prevailing in these, it follows that we are to pronounce *Scriptŭrit, Proscriptŭrit, Syllatŭrit, Petitŭrit, Emptŭrit, Scalptŭrit, Dormitŭrit*, &c. with the penultima short.

Compound Words.

Legem simplicium retinent composta suorum,
Vocalem licet, aut diphthongum, syllaba mutet.—
Dejĕro *corripies, cum* Pejĕro, *et* Innŭba, *nec non*
Pronŭba, Fatidĭcum *et socios, cum* Semisŏpitus,
Queis etiam Nihĭlum, *cum* Cognĭtus, Agnĭtus, *hærent.*
Longam Imbēcillus, *verbumque* Ambītus, *amabit.*

Compound words generally agree in quantity with the simple words from which they are formed.

Thus *Perlĕgo*, *Attĭgi*, *Admŏnet*, *Consŏnans*, have the middle syllable short, agreeably to the quantity of the corresponding syllable in their primitives, *Lĕgo*, *Tetĭgi*. *Mŏnet*, *Sŏnans*.

Thus also *Perlēgi*, *Commōtus*, *Sublātus*, have the penultima long, because it is long in *Lēgi*, *Mōtus*, *Lātus*.

The quantity of the primitive word is preserved in the compound, notwithstanding the alteration of a vowel in the latter.

Thus *Accĭdo*, *Concĭdo*, *Excĭdo*, *Incĭdo*, *Occĭdo*, *Recĭdo*, *Succĭdo*, from *Cădo*, have the middle syllable short; whereas, in *Accīdo*, *Concīdo*, *Excīdo*, *Incīdo*, *Occīdo*, *Recīdo*, *Succīdo*, from *Cædo*, the same syllable is long.

Exceptions.—*Dejĕro* and *Pejĕro*, from *jūro*—*Pronŭba* and *Innŭba* from *nūbo*—*Maledĭcus*, *Caussidĭcus*, *Veridĭcus*, *Fatidĭcus*, from *dīco*—*Semisŏpitus* from *sōpio*—*Nihĭlum* from *hīlum*—*Cognĭtum* and *Agnĭtum* from *Nōtum*—change the long syllable of their primitives into a short.

Imbēcillus, from *bācillum*, has the second syllable long.

The participle *Ambītus* has the penultima long, whereas the *BI* is short in the substantive *Ambĭtus*, and in *Ambĭtio*.

Jussit et ambītæ *circumdare litora terræ.* (*Ovid.*
Et properantis aquæ per amœnos ambĭtus *agros.* (*Horace.*
Nec nos ambĭtio, *nec amor nos tangit habendi.* (*Ovid.*

Pronŭba, *Innŭba*, and *Subnŭba*, from *Nūbo*, have the *NU* short, whereas it is common in *Connubium*.

Pronŭba *Tisiphone thalamis ululavit in illis.* (*Ovid.*
Innŭba *permaneo: sed jam felicior ætas...* (*Ovid.*
Quod gemit Hypsipyle, lecti quoque subnŭba *nostri...* (*Ov.*
Hectoris Andromache! Pyrrhin' connūbia *servas?* (*Virg.*
Connŭbio *jungam stabili, propriamque dicabo.* (*Virgil.*

Note, however, that neither this last quoted line, nor any other hexameter—nor indeed any verse that I am at this moment able to find, although I might quote three or four from the tragedies of Seneca—is capable of positively *proving* the second syllable in *Connubium* to be ever short. In truth, it is so frequently found long, that, at first sight, we would be justifiable in affirming that it is always so, and that, wherever it appears to be otherwise, the word should be read in the same manner as *Abiete* and *Ariete*, when considered as dactyls in Virgil—*Ab-yete*, *Ar-yete*. I do not say that such is the case; for *Pronŭba*, *Innŭba*, and *Subnŭba*, fully authorise us to consider the *U* in *Connubium* as common: but I wish to caution youth against accepting, as proof, that which requires itself to be proved. An inattention to such minutiæ has led some prosodians into an error respecting the word *Pituita*, which has been supposed to have its first and third syllables doubtful, whereas the genuine quantity of the word is invariably that which we find in Catullus, xxiii, 17—

Mucusque et mala pītŭīta *nasi:*

wherefore we must read it *Pītwīta* in the two follow-

ing lines from Horace and Persius, and wherever else it may occur in hexameter or pentameter verse.

...*Lenta feret* pītuīta. *Vides, ut pallidus omnis...* (*Horace.*
Somnia pītuītâ *qui purgatissima mittunt.* (*Persius.*

Prepositions in Composition.

Longa A, DE, E, SE, DI, *præter* Dĭrimo *atque* Dĭsertus.—

Sit RE *breve: at* Rēfert *a* Res *producito semper.*—
Corripe PRO *Græcum; produc plerumque Latinum.*
Contrahe quæ Fundus, Fugio, Neptis*que*, Nepos*que*,
Et Festus, Fari, Fateor, Fanum*que*, *creârunt.*
Hisce Prŏfecto *addes, pariterque* Prŏcella, Prŏtervus.—
At primam variant Propino, Propago, Profundo, Propulso, Procuro, Propello: Proserpina *junge.*—
Corripe AB, *et reliquas, obstet nisi consona bina.*

In compound words, the prepositions or particles *A, DE, E, SE, DI,* are long, as *āmitto, Dēduco, ērumpo, Sēparo, Dīrigo.*

Et qualem infelix āmisit *Mantua campum.* (*Virgil.*
Dēducunt *socii naves, et litora complent.* (*Virgil.*
Quidquid ero, Stygiis ērumpere *nitar ab oris.* (*Ovid.*
Sēparat *Aönios Actæis Phocis ab arvis.* (*Ovid.*
Perge modo, et, quâ te ducit via, dīrige *gressum.* (*Virgil.*

Exceptions.—*DI* is short in *Dĭrimo* and *Dĭsertus.*
Hanc Deus et melior litem natura dĭremit. (*Ovid.*
Fœcundi calices quem non fecere dĭsertum? (*Horace.*

Rĕfert, from *Rĕfero* to carry back, has the *RE* short: but in the impersonal *Rēfert* (it concerns), the *RE* is long, as coming from *Rēs*.

....*Lecta* rĕfert *humeris, tibi, rex Gradive, tropæum.* (*Vir.*
Præterea nec jam mutari pabula rēfert. (*Virgil.*

Pro is short in Greek words, as *Prŏpontis*: in Latin words, we most frequently find it long, as *Prōveho*.

Misit in has siquos longa Prŏpontis *aquas.* (*Ovid.*
Prōvehimur *portu; terræque urbesque recedunt.* (*Virgil.*

Exceptions.—*Prŏfundus, Prŏfugus, Prŏnepos, Prŏneptis, Prŏfestus, Prŏficiscor, Prŏfari, Prŏfiteor, Prŏfanus, Prŏfecto, Prŏcella, Prŏtervus*, have the *Prŏ* short.

The noun *Propago*, we are told, makes the *Pro* long when it signifies a *vine-stock* or *layer*, and short when it signifies *race* or *lineage*; and indeed it so happens that the passages in which the poets have used the word lend a colour to the assertion. That difference, however, I consider as the effect of pure chance, since *Propago* is in both cases the same identical word, only used on some occasions in its natural acceptation, on others metaphorically, as we say in English the *Stock* of a tree and the *Stock* of a family. Now—the verb *Prŏpago* having the first syllable avowedly common—I think we run no risk in asserting that *Propago*, in every shape and in every sense, may have the *Pro* either long or short. But, if any person be of a different opinion, he is very welcome to restore Alvarez's rule, as it stood before I altered it, viz.

. . . . . " *Protervus,*
" Atque *Propago,* genus. *Propago* protrahe vitis.
" *Propino* varia, verbum *Propago, Profundo,*"....&c.

Prŏpino, Prŏcuro, Prŏpello, Prŏpulso, Prŏserpina (though, *N. B.* not a compound, but merely a corruption of *Persephone*) have the *Pro* common; and it is rarely found long in *Prŏfundo.*

To the list of words in which the *Pro* is common, we may add *Procumbo,* as soon as the approbation of the literati shall have sanctioned Mr. Wakefield's alteration of Æneid v, 481, which, in a note to his Lucretius, v, 1199, he proposes to read thus—
*Sternitur, exanimisque tremens*que prŏ*cumbit humi bos.*

Without presuming to decide on the merit of the alteration in other respects, I must say that I see no objection to it on the ground of *quantity:* for, when I observe such irregularity in other words, without the slightest appearance of rule or reason to determine *why* the *Pro* shall be short in one word, long in another, and common in a third, I conclude that the Latin *Pro* of compound words was in reality *everywhere common,* and that we should probably find it so if we had enough of the ancient poetry remaining. The word being evidently borrowed from the Greek, in which it is written with an *O-micron,* we might for that reason expect to find it invariably short: but, the Latin final *O* being in other cases more generally long, we might, for this reason again, as naturally expect to find *Pro* usually made long by those at least who did not understand Greek. The poets seem to

have dexterously availed themselves of this convenient ambiguity, by making the *Pro* either long or short as it happened to suit their purpose.

The prepositions *Ab, Ad, In, Ob, Per, Sub,* are short in composition before vowels, as is likewise the final syllable of *Ante, Circum, Super.*

Sometimes, when joined to a word beginning with a consonant, the preposition, instead of becoming long by position, loses its final consonant, and remains short, as *ăperio, ŏperio, ŏmitto.*

Aprilem memorant ab ăperto *tempore dictum.* (*Ovid.*
Stantibus exstat aquis, ŏperitur *ab æquore moto.* (*Ovid.*
Quod petiit spernit, repetit quod nuper ŏmisit. (*Horace.*

A, E, I, in Composition.

Produc A *semper composti parte priore.*—
At simul E, *simul* I, *ferme breviare memento.*—
Nēquidquam *produc,* Nēquando, Venēfica, Nēquam, Nēquaquam, Nēquis *sociosque:* Vidēlicet *addes.*—
Idem *masculeum monitus producito,* Sīquis, Scīlicet, *et* Bīgæ, Tibīcen: *junge* Quadrīgæ, Bīmus, Tantīdem, Quīdam, *et composta* Diei.—
Compositum variabis Ubī; *variabis* Ibĭdem.

If the first member of a compound word end in *A,* that vowel is long, as *Trādo, Trāno, Trāduco.*—If it terminate in *E,* the *E* is usually short, as *Liquĕfacio, Tepĕfacio, Tremĕfacio, Stupĕfacio, Nĕfas, Trĕcenti.* Yet it is to be observed that *Liquēfacio* and *Tepēfacio* are also found with the second syllable long.

Flammarumque globos, liquĕfacta*que volvere saxa.* (*Virg.*
...*Tabe* liquēfactis, *tendens ad sidera palmas.* (*Ovid.*
Interea teneris tepĕfactus *in ossibus humor.* (*Virgil.*
Alta tepēfaciet *permixtâ flumina cæde.* (*Catullus.*

Patefacio and *Patefio* have also their second syllable common. Of *Rarefacio* I do not find an example with the *E* short: yet I doubt not that in this word the quantity of the second syllable was equally variable as in the preceding verbs.

Intremuit, motuque sinus patĕfecit *aquarum.* (*Ovid.*
Atque patēfecit, *quas ante obsederat ater.* (*Lucretius.*
Nec flenti dominæ patĕfiant *nocte fenestræ.* (*Propertius.*
Caussa patēfiet, *quæ ferri pelliceat vim.* (*Lucretius.*

Exceptions.—The *E* is long in *Nēquis, Nēqua, Nēquod, Nēquitia, Nēquam, Nēquaquam, Nēquidquam, Nēquando, Vidēlicet, Venēficus, Sēcedo* and words similarly compounded,—likewise in those compounded with *SE-* for *Sex* or *Semi-*, as *Sēdecim, Sēmestris, Sēmodius.* —Martial, however, makes the first syllable of *Sĕlibra* short in several instances, and never long.

Argenti libram mittebas: facta sĕlibra *est.* (*X,* 57.

If the first member of the compound word terminate in *I* or *U*, the *I* or *U* is short, as *Omnĭpotens, Caussĭdicus, Bĭceps, Trĭceps, Dŭplex, Dŭcenti, Quadrŭpes, Indŭperator, Indŭgredior, Indŭpedire.*

Tum pater omnĭpotens, *rerum cui summa potestas...* (*Vir.*
Sed nec caussĭdico *possis impune negare.* (*Martial.*
Jane bĭceps! *anni tacite labentis origo.* (*Ovid.*
Ingemit, et dŭplices *tendens ad sidera palmas....* (*Virgil.*

Cum facias versus nullâ non luce dŭcentos.... (*Martial.*
Quadrŭpedem*que citum ferratâ calce fatigat.* (*Virgil.*
Indŭperatores *pugnare, ac prælia obire.* (*Lucretius.*
Indŭgredi, *motus hominum gestusque sequentem.* (*Lucr.*
Indŭpedita *suis fatalibus omnia vinclis.* (*Lucretius.*

Tubĭcen, according to the general rule, has the *I* short; whereas, in *Tibīcen*, the middle syllable is long, because it is a crasis of two short vowels into one long, from the original *Tibĭĭcen.*

Adde, Hymenæe, modos: tubĭcen, *fera murmura conde.*
(*Propertius.*
Cur vagus incedit totâ tibīcen *in urbe?* (*Ovid.*

The masculine *īdem, Bīgæ, Quadrīgæ, Sīquis, Sīqua, Sīquod, Scīlicet, īlicet, Bīmus, Trīmus, Quadrīmus, Quīvis*, the pronoun *Quīdam, Quīlibet, Bīduum, Trīduum*, and the other compounds of *Dies*, have the *I* long.

It is likewise long in *Tantīdem:* and, although a verse be quoted from Varro to prove it short, commentators cannot ascertain what kind of verse it is; so that in fact it proves nothing. *Identĭdem*, however, having the penultima short in Catullus's imitation of Sappho's celebrated ode, if any person choose thence to draw an argument in favour of *Tantĭdem*, I have no objection.

Although *Quotīdie* and *Quotīdianus* have the second syllable long, as may be shown by many examples, the following verse from Catullus is alleged to prove that the syllable is common—

Conjugis in culpâ flagravit quottidianâ. (*LXVI*, 139.

This line, however, affords no such proof, since we are authorised to account it a spondaic verse, in which the disputed word is to be pronounced *quottīd-yāna* in four syllables, as *āb-yĕte* and *ār-yĕte*, already noticed in page 22, for *ăbĭĕte* and *ărĭĕte*—as *Vindēm-yātor* for *Vindēmĭātor*, in Horace, Sat. i, 7, 30,

Vindemiator *et invictus cui sæpe viator*—

and as *Nasīd-yēni* is pronounced for *Nasĭdĭēni*, by those who do not approve an anapæst instead of a dactyl in the line (Horace, Sat. ii, 8, 1)

Ut Na-|-sidie-|-ni juvit te cœna beati?

As the *I* is common in *Ubĭ*, so it is in *Ubĭcumque* and *Ubĭvis*.—With respect to *Ubique*, we are told that it has the middle syllable always long. But, though I cannot produce a quotation to prove that it was also short, I see no reason why it should not have been so, since the addition of the *que* can make no possible alteration in the *quantity* of the preceding *I*, whatever difference it may produce in the *accent*.

Ibidem, too, is said to have the middle syllable long: and I grant that so we happen to find it in the best writers. Yet I consider that circumstance as merely the effect of chance, since we know that *Ibĭ* has its last syllable doubtful, and even find instances of *Ibĭdem* with the penultima short in Juvencus and Mamercus, whose authority, though not equal to that of Horace or Virgil, is certainly not to be overlooked in a case of this kind.

Whoever is not satisfied with these reasons, may expunge the concluding line which I have added to the rule, and read the fifth and sixth as they stood before my alteration, thus—

" Idem *masculeum produc, et* Siquis, Ibidem,
" Scilicet, *et* Bigæ, Tibicen, Ubique, Quadrigæ."

And here let me caution the learner against considering *Triginta*, *Trigesimus* or *Tricesimus*, and *Triceni*, as compound words in which the *Tri* must be short as it is in all the real compounds of *Tris*, viz. *Trĭceps*, *Trĭplex*, *Trĭformis*, *Trĭcuspis*, *Trĭcenties*, &c, &c: for *Triginta* cannot with propriety be called a compound word (like *Tri-centies*) since *GINTA* is merely a termination. At all events, the *Tri* in *Trīginta*, together with its derivatives, *Trīgesimus*, *Trīcesimus*, and *Trīceni*, is ever long; and the examples which might be quoted are numerous: but I content myself with one from Horace, Sat. ii. 9, 69—

...*Tempore dicam: hodie* trīcesima *sabbata. Vin' tu*...

to show by his own authority that *Trīcenis* cannot possibly be the true reading in Od. ii, 14, 5, where the measure indispensably requires a short syllable, though I see that very line quoted in a modern Prosody to prove the syllable long. Instead, therefore, of Maittaire's *TrIcenis*, we must—with Dacier, the Dauphin editor, and Mr. Wakefield—read *TrEcenis* (three hundred), which, besides preserving the quantity, at the same time improves the sentiment, since, the greater the number, the more affecting is the lamentation.

With respect to words of Greek origin, the *I* which terminates the first member of the compound word (if it be not written in Greek with the diphthong EI) is short, unless it happen to be rendered doubtful or long by position, as *Callĭmachus, Callĭcrates, Callĭstratus*; in the first of which words, the *I* is naturally short; in the second it becomes doubtful before the mute and liquid *CR*; and, in the last, it is necessarily rendered long by the *STR*.

O and Υ in Composition.

Græcum O-micron *primâ composti corripe parte:*
O-mega *produces: ast* Υ-psilon *breviabis.—*
O *Latium in variis breviat vel protrahit usus.*

In compound words of Greek origin, when the first member ends in *O*, that vowel is short, as *Œnŏphorum, Schœnŏbates, Argŏnauta*—unless rendered doubtful or long by position, as *Chirōgraphum, Hippōcrene, Philōxenus, Nicōstratus.*

Œnŏphorum *sitiens, plenâ quod tenditur urnâ.* (*Juvenal.*
Augur, schœnŏbates, *medicus, magus, omnia novit.* (*Juv.*
Non nautas puto vos, sed Argŏnautas. (*Martial.*

To these let me add *ărēŏpăgŭs*, a word frequently mis-pronounced in English. It consists of an *iambus* and a *tribrachys*; the second syllable (written in Greek with the diphthong EI) being long, and the fourth short, as appears from Homer, Odyssey E, 405 and 411, besides the following line from Brodæus's Anthologia, page 5—

Τις σε ΠΑΓΟΣ δυσερημος, ανηλιος, εξεθρεψε;

Thēssălŏnīca, likewise, is frequently mis-pronounced. The fourth syllable is long, as in this line from Claudian, In Ruf. ii. 280—

....Thessălŏnīca *tuos. Sensu dolor hæret in imo*....

And, *à-propos*, instead of *Thessalonians* in the N. Testament, as if the name of the town were *Thessalon, -ōnis*, would it be amiss in future to read *ThessalonICians*, conformably to the Greek ΘεσσαλονIΚεις?

But, if the first part of the compound word end with an *O-mega*, as Μινωταυρος, *Minōtaurus*, Γεωμετρης, *Gĕōmetres*, Γεωγραφος, *Gĕōgraphus*, Λαγωπους, *Lagōpus*, the *O* is long in Latin.

Minōtaurus *inest*, *Veneris monimenta nefandæ*. (*Virgil.*
Si meus auritâ gaudet lagōpode *Flaccus*. (*Martial.*
Metiri certâ solet arte gĕōmĕtra *terram*.
Describis varias tu, docte gĕōgrăphe, *terras*.

These two last lines are not quoted from any classic author, but extemporarily made for the purpose of pointing out to learners the right pronunciation of two words which they may have frequent occasion to use, at least in English. I have never seen *Gĕōgrăphus* in poetry, and cannot find any verse in which *Gĕōmĕtra* or *Gĕōmĕtres* has its true quantity. In his third satire, verse 76, Juvenal makes *Geo-* one long syllable by synæresis, and moreover avails himself of the mute and liquid *TR* to make the *ME* long. Sidonius Apollinaris, copying probably after Juvenal, and mistaking his spondee for a dactyl, makes the *O* short; which is an unpardonable violation of prosody.

When Υ terminates the first member of a Greek compound word, that vowel is short, as *Thrasўbulus*, *Eurўpylus*, *Polўdamas*,—unless rendered common or long by position, as *Polycletus*, which has the Υ common, and *Polўxena*, in which it is long.

Arma superveheris quod, Thrăsўbūle, *tua*. (*Ausonius.*
Ne mihi Polўdamas *et Troïades Labeonem*.... (*Persius.*

Where note that the *Po* in *Polydamas* is naturally short, although the author availed himself of the licence used by the Greek poets, of writing Πουλυς instead of Πολυς—and probably pronounced the name *Poolydamas*, giving the vowel a sound similar to that of the diphthong in our English words *Pool* and *Fool*. Thus Homer wrote, in the very passage to which Persius alludes,

ΠΟΥλυδαμας μοι πρωτος ελεγχειην αναθησει. (Il. X, 100.

The same remark applies to *Polypus*, where we find it with the first syllable long, unless we choose to recur to the Doric dialect, in which it is written with an *O-mega*. Homer, without a Doricism, has it in his Hymn to Apollo, spelled after the same manner as *Polydamas* in the passage quoted.

O in compound Latin words, is sometimes long, as *Aliōquin*, *Quandōque*, and sometimes short, as *Quandŏquidem*, *Hŏdie*, *Duŏdeni*.

Mendosa est natura, aliōqui *recta*; *velut si*... (*Horace.*
Sera nimis vita est crastina: vive hŏdie. (*Martial.*

As to *Quandoque* and *Quandoquidem*, although I cannot immediately produce any authority to prove that the *O* was ever made short in the former, or long

in the latter, I think we may lawfully presume that it was common in both, as in the simple *Quandŏ*.—And although we may not be able to find an instance of *Duodeni* with the *O* long, yet we may reasonably conclude that it occasionally was so, as in the simple *Duŏ*.

Increment of Nouns.

If the genitive case singular of a noun do not contain a greater number of syllables than the nominative, that noun has no increment, as *Musa, Musæ, Dominus, Domini*.—But

If the genitive contain more syllables than the nominative, then the penultima of the genitive is the increment: and, whether that syllable be long or short, it preserves the same quantity in all the oblique cases, singular and plural, as *Cæsăris, Cæsări, Cæsărem, Cæsăre, Cæsăres, Cæsărum, Cæsăribus*—*Sermōnis, Sermōni, Sermōnem, Sermōne, Sermōnes, Sermōnum, Sermōnibus*.

From this rule we must except *Bōbus*, in which the *Bo* is long, although short in the genitive. This however is only an apparent deviation from the general rule, since *Bobus* is formed by syncope and crasis from *Bŏvĭbus*, or, as we ought rather to pronounce it, *Bŏwĭbus*, which was contracted to *Bow'bus*, and at length to *Bōbus*, or, probably, as we would pronounce it; *Boo-bus*; whence it was indifferently written *Bōbus* or *Būbus*, as *Volgus vulgus, Volnus vulnus, Voltus vultus*, &c, &c; and the quantity was equally long in

both cases; although Ausonius, contrary to the practice of better authors, has an example of *Bŏbus* short, as if it had been formed by simple syncope, without crasis, *Bo'bus*. He might with equal propriety have made the participle *Mōtus* short, in opposition to all the other poets, who uniformly made it long, and for the same reason as *Bōbus* or *Būbus*, viz. that it was first *Mŏvĭtus* or *Mŏwĭtus*, thence contracted to *Mow'tus*, and finally reduced by crasis to *Mōtus*, with the *O* of course long—like our old English participle *Knowen*, changed to *know'n* and *known*—*Flowen*, to *flow'n* and *flown*—*Showen* to *show'n* and *shown*, &c, &c.

I would not have dwelt so long on a single syllable, were I not desirous of awaking the attention of learners to these apparently trifling minutiæ, of which a proper conception will, in numerous cases of greater importance—and in every language, modern as well as ancient—remove many doubts and difficulties respecting prosody, orthography, and etymology.

For a proof that the Latin *V* was pronounced like the English *W*, see the anecdote from Cicero, quoted under the head "*Final E*," *Exception II.*

Iter, *Supellex*, and the compounds of *Caput*, are said to have a double increment, or an increment of two additional syllables, *Itineris*, *Supellectilis*, and *Præcipitis*. But there is an inaccuracy in the assertion, since *Itineris* comes from *Itiner*, and *Iter* gives *Iteris*: *Supellectilis*, too, is found in the nominative, as like-

wise *Supellectile*; and the genitive *Præcipitis* flows from *Præcipes*, whereas *Præceps* formed *Præcipis*.

Increments of the First and Second Declensions.

Casibus obliquis vix creſcit prima.—Secundæ
Sunt brevia incrementa: tamen producit Ibēri.

The antique increment of the first declension, by the resolution of the diphthong *Æ* into *Aï*, is only to be found in the poets, and rarely in any subsequent to the age of Lucretius. A few instances, however, occur in Virgil, as *Aulaï*, *Pictaï*, *Auraï*; and in these, and all such, the *A* is long.

Æthereum sensum, atque aurāï *simplicis ignem.*
(*Æneid* vi, 747.

The increments of the second declension are short, as *Puĕri*, *Vĭri*, *Satŭri* (if indeed they can properly be called increments, when *Puer*, *Vir*, *Satur*, &c. are formed by apocope from *Puerus*, *Virus*, *Saturus*, &c.)

O pŭĕri! *ne tanta animis adsuescite bella.* (*Virgil.*
Arma, vĭri! *ferte arma! vocat lux ultima victos.* (*Vir.*
Ite domum satŭræ—*venit Hesperus—ite, capellæ.* (*Virgil.*

Exception.—Iber, and its compound *Celtiber*, have the penultima of the genitive long.

Aut impacatos a tergo horrebis Ibēros. (*Virgil.*
Vir Celtibēris *non tacende gentibus.* (*Martial.*

The increment in *IUS* has already been noticed in page 4.

Increment in A.

Nominis A *crescens, quod flectit tertia, longum est.—*
Mascula corripies AR *et* AL *finita, simulque*
Par *cum compositis,* Hepar, *cum* Nectare, Bacchar,
Cum Vade, Mas, *et* Anas; *queis junge* Laremque
Jubarque.

The increment *A* of the third declension is mostly long, as *Pācis, Titānis, Vectigālis, Pietātis, Calcāris, Ajācis,* &c.

Pars mihi pācis *erit dextram tetigisse tyranni.* (*Virgil.*
Concitat iratus validos Titānas *in arma.* (*Ovid.*

Exceptions.—Masculines in *AL* and *AR* increase short, as *Annibal, Par* and its compounds, *Sal,* whether neuter or masculine.

Annibălem *Fabio ducam spectante per urbem.* (*Sil. Ital.*
Cui, sævum arridens, Narrabis Amilcăris *umbris.* (*Sil. It.*
Vela dabant læti, et spumas sălis *ære ruebant.* (*Virgil.*
Ipsa merum secum portat, et ipsa sălem. (*Martial.*

Increment from A and AS.

A *quoque et* AS *Græcum breve postulat incrementum;*
S *quoque finitum, si consona ponitur ante;*
Et Dropax, Anthrax, Atrax, *cum* Smilăce, Climax;
Queis Atăcem, Panăcem, Colăcem, Styrăcemque, Făcemque,
Atque Abăcem, Corăcem, Phylăcem, *compostaque nectes.*
Adde Harpax.—Syphăcis *legitur tamen atque* Syphācis.

Greek nouns in *A* and *AS* increase short, as *Poëma, Stemma,*—also nouns ending in *S* preceded by a consonant, as *Trabs, Arabs*—likewise *Fax, Styrax, Arctophylax* and any other compounds of φυλαξ, *Smilax, Climax, Colax, Nycticorax.*

Non quivis videt immodulata poëmăta *judex.* (*Horace.*
Stemmăta *quid faciunt? quid prodest, Pontice, longo...*
(*Juvenal.*
Instar montis equum divinâ Pallădis *arte...* (*Virgil.*
Nam modo thurilegos Arăbas, *modo suspicis Indos.* (*Ovid.*

Increment in E.

E *crescens numero breviabit tertia primo,*
Præter Iber, *patriosque ENIS,* (*sed contrahit* Hymen)
Ver, Mansues, Locuples, Hæres, Merces*que*, Quies*que*,
Præs, Vervex, Lex, Rex, Fæx, Plebs, Seps, *insuper*
Halec;
EL *peregrinum*; ES, ER, *Græca*—Æthĕre *et* Aĕre
demptis.

The increment *E* of the third declension is mostly short, as *Grex grĕgis, Teres terĕtis.*

Nobiliumque grĕges *custos servabat equarum.* (*Ovid.*
Et croceo fætu terĕtes *circumdare truncos.* (*Virgil.*

Exceptions. — The genitive *Ibēris*, from *Iber*, has the penultima long. So likewise have the genitives in *ENIS*, as *Ren rēnis, Siren sirēnis*, except that of *Hymen*, which increases short.—*Ver, Mansues*, &c, increase long.

Hebrew and other foreign names in *EL*, as *Michaël*, increase long, as do likewise Greek nouns in *ES* and *ER*, such as *Tapes*, *Trapes*, *Lebes*, *Soter*, *Crater*—except *Æther* and *Aër*, which increase short.

Viginti fulvos operoso ex ære lebētas. (*Ovid.*
Cratēras *magnos statuunt, et vina coronant.* (*Virgil.*
Quâcumque illa levem fugiens secat æthĕra *pennis.* (*Virg.*
Si nigrum obscuro comprenderit ăĕra *cornu.* (*Virgil.*

Increment in I and Y.

I *crescens numero breviabit tertia primo.*—
Graia sed in patrio longum INIS *et* YNIS *adoptant.*
Et Lis, Glis, Samnis, Dis, Gryps, Nesis*que*, Quiris*que*,
Cum Vibīce, *simul longa incrementa reposcunt.*

The increment *I* or *Y* of the third declension is generally short, as *Stips stĭpis*, *Pollex pollĭcis*, *Chlamys chlamўdis*, *Chalўbs Chalўbis*, *Persis Persĭdis.*

Dic, inquam, parvâ cur stĭpe *quærat opes.* (*Ovid.*
Insula inexhaustis Chalўbum *generosa metallis.* (*Virgil.*
Qualem virgineo demessum pollĭce *florem.* (*Virgil.*
...*At Phrygiam Ascanio* chlamўdem: *nec cedit honori.* (*Virgil.*

Exceptions.—Genitives in *INIS* or *YNIS*, from nouns of Greek origin, have the penultima long, as *Delphin delphīnis*, *Phorcyn Phorcўnis*, *Salamis Salamīnis*; likewise *Dis Dītis*, *Vibex vibīcis*, *Glis glīris*, *Gryps grўphis*, *Samnis Samnītis*, *Quiris Quirītis.*

Orpheus in sylvis, inter delphīnas *Arion.* (*Virgil.*
Laomedontiaden Priamum Salamīna *petentem.* (*Virgil.*
Noctes atque dies patet atri janua Dītis. (*Virgil.*
Lento Samnītes *ad lumina prima duello.* (*Horace.*

Although proper names in *IS*, genitive *IDOS* or IDIS, occur in so many hundred instances with the penultima of the genitive short, that we might almost lay that down as an inviolable rule, yet we find *Nesis* with a long increment, in Statius, Silv. iii, 1, 149—
Silvaque, quæ fixam pelago Nesīda *coronat.*

Psophis, too, increases long, as in Ovid, Met. v, 607—
Usque sub Orchomenon, Psophīda*que, Cyllenenque.*

Statius, however, makes it short, Theb. iv, 296—
Æpytios idem ardor agros, et Psophĭda *celsam....*

But here perhaps, as in Ovid, we ought to read *Psophīdaque*; since the word occurs several times in Pausanias with the penultima uniformly circumflexed.

Increment from IX and YX.

IX *atque* YX *produc.—Breviabis* Nix*que*, Cilix*que*, Strix, Fornix, Histrix, Chœnix*que*, Varix*que*, Salix*que:* Mastĭchis *his*, Filĭcis, Larĭcis, Coxendĭcis, *et* Pix, *Et* Calĭcis, Calўcis*que*, *et* Eryx, *et* Styx, *et* Iapyx, Phryx, *et* Onyx, *addas.—*Bebryx *variare memento.*

Nouns ending in *IX* or YX mostly have the penultima of the genitive long, as *Felix felīcis, Perdix perdīcis, Coturnix coturnīcis, Pernix pernīcis, Lodix lodīcis, Bombyx bombўcis.*

Dicite, felīces *animæ, tuque, optime vates.* (*Virgil.*
Seu fel perdīcis, *parili cum pondere mellis.* (*Seren. Sam.*
Ecce coturnīces *inter sua prælia vivunt.* (*Ovid.*
Progenuit pedibus celerem et pernīcibus *alis.* (*Virgil.*
Lodīces *mittet docti tibi terra Catulli.* (*Martial.*
Nec siqua Arabio lucet bombȳce *puella.* (*Propertius.*

Exceptions.—Nix, Cilix, Strix, Fornix, Histrix, Chænix, Varix, Salix, Filix, Larix, Coxendix, Pix, Calix, Calyx, Eryx, Styx, Iapyx, Phryx, Onyx, have their increments short, as have likewise some proper and gentile names, such as *Ambiorix, Biturix,* &c.

Mastix mastĭchis, a gum, increases short, whereas *Mastix mastīgis,* a whip or scourge, makes the increment long.

Contritumque simul cum mastĭche *confer anethum.* (*Seren*
Αλλα Διος ΜΑΣΤΙΓΙ κακη εδαμημεν Αχαιοι. (*Homer.*
Nunc mastīgophoris *oleoque et gymnadis arte...*(*Prudent.*

If we be guided by analogy, *Appendix* ought to increase short, *Appendĭcis.—Natrix* is said to increase short: and, to prove that quantity, a rugged line is quoted from the mangled remains of Lucilius. But, when we recollect that *Nutrix, Victrix, Altrix,* and the entire class of such verbal nouns, increase long, we will not implicitly rely on the questionable evidence of that fragment.—*Bebryx* has its increment common.
Bebrȳcis *et Scythici procul inclementia sacri.* (*Val. Flaccus.*
Possessus Baccho sævâ Bebrȳcis *in aulâ.* (*Sil. Ital.*

Increment in O.

O *crescens numero producimus usque priore.*—
O parvum *in Græcis brevia; producito* magnum.—
Ausonius genitivus ORIS, *quem neutra dedere,*
Corripitur: propria his junges, ut Nestor, *et* Hector.—
Os oris, *mediosque gradus, extende: sed* Arbos,
Πους *composta,* Lepus, Memor, *et* Bos, Compos, *et* Impos,
Corripe, Cappadŏcem, Allobrŏgem, *cum* Præcŏce, *et* OBS, OPS.
Verum produces Cercops, Hydrops*que*, Cyclops*que*.

The increment in *O* of the third declension is long in words of Latin origin, as *Sol sōlis, Vox vōcis, Velox velōcis, Victor victōris, Lepor lepōris, Ros rōris, Flos flōris, Dos dōtis, Cos cōtis, Tiro tirōnis, Custos custōdis.*
Regia Sōlis *erat sublimibus alta columnis.* (*Ovid.*
Quo magis æternum da dictis, diva, lepōrem. (*Lucretius.*

Exception.—Nouns in *ON* or *O*, taken from the Greek ΩN, as *Agamemnon* or *Agamemno, Platon* or *Plato,* preserve in Latin the same quantity of the increment which they have in the Greek. If that increment be an *O-micron,* it is short; if an *O-mega,* it is long.

Thus *Agamemnon, Iäson, Amazon, Sindon, Philemon, Palæmon,* increase short, as well as numerous others, which must be learned by practice.

On the other hand, *Simon* or *Simo*, *Plato*, *Spado*, *Agon*, *Solon*, *Lacon*, *Sicyon*, &c, increase long.

Sidon, *Orion*, and *Ægæon*, have the penultima of the genitive common.

Exception II.—Genitives in *ORIS*, from Latin nouns of the neuter gender, have the penultima short, as *Marmor*, *Ebur*, *Corpus*, &c.—But

Ador forms *adŏris* and *adōris*, whence *Adōreus* in Virgil, and *Adōrea* in Horace.

Hic adŏris *dat primitias*... (*Gannius, ap. Priscian.*
Emicat in nubes nidoribus ardor adōris. (*Idem, ibid.*

Whether this variation of quantity be connected with a difference of gender, as in *Decus decŏris* and *Decor decōris*, I will not pretend to decide.

Os (the mouth) makes *ōris* long. Adjectives of the comparative degree have a long increment, as *Melīōris*, *Majōris*, *Pejōris*, &c.

The compounds of Πους, as *Tripus*, *Polypus*, *Œdipus*, also *Memor*, *Arbor*, *Lepus*, *Bos*, *Compos*, *Impos*, increase short.

Œdipŏdem *matri*.... (*Claudian, Ruf.* 1.
Insignem famâ, *sanctoque* Melampŏde *cretum*. (*Statius.*
Ut canis in vacuo lepŏrem *cum Gallicus arvo*... (*Ovid.*

Exception III.—*Cappadox*, *Allobrox*, *Præcox*, and nouns which have a consonant immediately before *S* in the nominative, as *Scobs*, *Scrobs*, *Ops*, *Inops*, *Æthiops*, *Cecrops*, *Dolops*, increase short—except *Cyclops*, *Cercops*, *Hydrops*.

Mancipiis locuples, *eget æris* Cappadŏcum *rex*. (*Horace.*

Hic Dolŏpum *manus, hic sævus tendebat Achilles.* (*Vir.*
Tela reponuntur manibus fabricata Cyclōpum. (*Ovid.*

N. B.—Lest any person should, through cavil or mistake, conclude that *Mavors, Excors,* &c. must make the penultima of the genitive short, because they have "*a consonant immediately before S in the nominative,*" be it remembered that these rules solely relate to nouns which have only a single consonant between the increment and the termination *IS* or *OS,* and in which the increment is not rendered long by its position before two consonants, as it must necessarily be in *Mavōrtis, Excōrdis,* &c.

Increment in U.

U *crescens breve sit.—Verum genitivus in* URIS, UDIS, *et* UTIS, *ab* US, *producitur: adjice* Fur, Frux, Lux, Pollux.—*Brevia* Intercus*que*, Pecus*que*, Ligus*que.*

The increment *U* of the third declension is mostly short, as *Murmur murmŭris, Furfur furfŭris, Dux dŭcis, Præsul præsŭlis, Turtur turtŭris.*

Agmina concurrunt, dŭcibus*que et viribus æquis.* (*Virgil.*

Exceptions.—Genitives in *UDIS, URIS,* and *UTIS,* from nominatives in *US,* have the penultima long, as *Palus palūdis, Incus incūdis, Tellus tellūris, Virtus virtūtis*;—also *Fur fūris, Lux lūcis, Pollux Pollūcis,* besides *Frūgis* from the obsolete *Frux.*

But *Intercus, Pecus,* and *Ligus,* increase short.

Quid domini faciant, audent cum talia fūres? (*Virgil.*
Lūce *sacrâ requiescit humus, requiescit arator.* (*Tibullus.*
...*Pro* Pollūce *rubens, pro castore flamma Probini.* (*Claud.*

Plural Increment of Nouns.

When the genitive or dative case plural contains a syllable more than the nominative plural, the penultima of such genitive or dative is called the plural increment, as *SA* in *Musarum*, *BO* in *Amborum* and *Ambobus*, *BI* in *Nubium* and *Nubibus*, *QUO* in *Quorum*, *QUI* in *Quibus*, *RE* in *Rerum* and *Rebus*.

Plural Increments in A, E, I, O, U.

Pluralis casus si crescat, protrahit A, E,
Atque O.—*Corripies* I, U: *verum excipe* Būbus.

The plural increments, *A*, *E*, *O*, are long, as *Hārum*, *Quārum*, *Musārum*, *Ambābus*, *Animābus*, *Rērum*, *Rēbus*, *Hōrum*, *Quōrum*, *Dominōrum*.
Quārum *quæ formâ pulcherrima, Deïopeiam...* (*Virgil.*
Hic labor extremus; longārum *hæc meta* viārum. (*Virgil.*
....*Aut sicas patribus: sed Tartara nigra* animābus...
(*Prudentius.*
Sunt lacrymæ rērum, *et mentem mortalia tangunt.* (*Virg.*
Venimus huc, lapsis quæsitum oracula rēbus. (*Virgil.*
...*Projicis? o Latio caput* hōrum *et causa* malōrum!
(*Virgil.*

The plural increments *I* and *U* are short, as *Quĭbus*, *Trĭbus*, *Montĭbus*, *Lacŭbus*, *Verŭbus*:—except *Būbus*,

which has the penultima long, for the reason alleged in page 34.

Vivite felices, quĭbus *est fortuna peracta*... (*Virgil.*
Necte trĭbus *nodis ternos, Amarylli, colores.* (*Virgil.*
Montĭbus *in nostris solus tibi certet Amyntas.* (*Virgil.*
Præmia de laçŭbus *proxima musta tuis.* (*Ovid.*
Pars in frusta secant, verŭbus*que trementia figunt.* (*Virg.*
Non profecturis litora bŭbus *aras.* (*Ovid.*

Increment of Verbs.

The second person singular of the present tense indicative active is the standard by which we estimate the increments of verbs. Any tense or person, which does not contain a greater number of syllables than that standard word, has no increment. Thus *Amat*, *Amant*, *Ama*, *Amem*, *Amans*, containing, like *Amas*, only two syllables, have no increment.

If a tense or person contain one additional syllable, it has a single increment, which is the penultima, as *aMAmus*, *aMAtis*; for the final syllable is never called the increment. If it contain two additional syllables, it has a double increment, as *aMABAmus*, *aMABImus*.—If it contain three additional syllables, it has a triple increment, as *aMAVERImus*, *aMAVERItis*—if four, a fourfold increment, as *auDIEBAMIni*.

For deponent verbs we may either suppose an active voice which shall furnish our standard to regulate the increments, or we may regulate them by other

verbs of the same conjugation which have an active voice. Thus, for the verb *Gradior*, we may either suppose a fictitious active *Gradio gradis*, or be guided by *Rapior* which has a real active.

Verbal Increment in A.

A *crescens produc.*—Do *incremento excipe primo.*

A is long in all increments of verbs, of every conjugation, as *Stābam, Stāres, Properāmus, Docebāmini, Audiebāmini,* &c.

Trojaque, nunc stāres; *Priamique arx alta, maneres.* (*Vir.*
Serius aut citius sedem properāmus *ad unam.* (*Ovid.*

Exception.—The first increment (*alone*) of the verb *Do* is short, as *Dămus, Dătis, Dăbam, Dăbo, Dărem, Dăre*; for which reason we pronounce *Circumdăre, Venumdăre, Pessumdăre,* &c, with the penultima short. —The second increment of *Do*, not being excepted, is long according to the general rule, as *Dăḅāmus, Dălāmini,* &c.

His lacrymis vitam dămus, *et miserescimus ultro.* (*Virgil.*
Nam quod consilium, aut quæ jam fortuna, dăbātur? *Vir.*
...Taurino quantum possent circumdăre *tergo.* (*Virgil.*

Verbal Increment in E.

E *quoque producunt verbi incrementa.—Sed, ante* R,
E *breviare solent ternæ duo tempora prima.—*
Dic BĕRIS *atque* BĕRE: *at* RēRIS *producito* RēRE.—

Sit brevis E, *quando* RAM, RIM, RO, *adjuncta sequentur.*—

Corripit interdum Stetĕrunt Dedĕrunt*que poëta.*

The increment *E* is long, as *Flēbam, Rēbar, Amēris, Docērem, Legērunt.*

Flēbant, *et cineri ingrato suprema* ferēbant. (*Virgil.*

Sic equidem ducēbam *animo,* rēbar*que futurum.* (*Virgil.*

Dædale! Lucano cum sic lacerēris *ab urso...* (*Martial.*

Quo fletu Manes, quâ numina voce, movēret? (*Virgil.*

Non huc Sidonii torsērunt *cornua nautæ.* (*Horace.*

Exception.—*E* before *R* is short in all the present and imperfect tenses of the third conjugation, as *Legĕre* (pres. infin.) *Legĕrem, Legĕris legĕre* (pres. ind. pass.) *Legĕre* (imperat.) *Legĕrer.*

Vĕlim, Vĕlis, &c, have the penultima short.

BĕRIS and *BĕRE* are likewise short, as *Donabĕris, Celebrabĕre.*

RēRIS and *RēRE* make the penultima long, as *Loquerēris, Prosequerēre.*

Exception II.—*E* is short before *RAM, RIM,* and *RO,* as *Amavĕram, Amavĕrim, Amavĕro, Fecĕram, Fecĕrim, Fecĕro.*—But

This rule applies only to verbs in their natural state, when they have not suffered contraction by syncope or otherwise, as *Flevĕram, Flevĕrim, Flevĕro:* for, in the contracted forms *Flēram, Flērim, Flēro,* the *E* retains the same quantity which it possessed previously

to the syncope, viz. *Flē*(ve)*ram*, *Flē*(ve)*rim*, *Flē*(ve)*ro*. (*See* Redīt *and* Amāt *under* "Final T.")

Respecting *Dedĕrunt* and such other examples of the penultima short, see the remarks under "*Systole*," toward the end of the volume.

Verbal Increment in I.

Corripit I *crescens verbum.—Sed deme* Velīmus,
Nolīmus, Sīmus, *quæque hinc formantur; et* IVI
Præteritum. Pariter quartæ prius incrementum,
Consona cum sequitur, tu protraxisse memento.—
RI *conjunctivum possunt variare poëtæ.*

In the increment of verbs (whether the first increment, or the second, third, or fourth) *I* is short, as *Linquĭmus*, *Amabĭmus*, *Docebĭmĭni*, *Audĭebamĭni*, *Venĭmus* of the preterperfect tense, &c. &c.

Linquĭmus *Ortygiæ portus, pelagoque volamus.* (*Virgil.*
Venĭmus, *et magnos Erebi* tranavĭmus *amnes.* (*Virgil.*
Cras ingens iterabĭmus *æquor.* (*Horace.*

Exceptions.—The *I* is long in *Nolīto*, *Nolīte*, *Nolītote*, *Nolīmus*, *Nolītis*, *Velīmus*, *Velītis*, *Malīmus*, *Malītis*, *Sīmus*, *Sītis*, and their compounds, *Possīmus*, *Adsīmus*, *Prosīmus*, &c.

Et documenta damus, quâ sīmus *origine nati.* (*Ovid.*
Siquis, ut in populo, qui sītis *et unde, requirat.* (*Ovid.*

The penultima of the preterite in *IVI* is long, of whatever conjugation the verb may be, as *Audīvi*, *Petīvi*, *Potīvi:* also the first increment of the fourth

conjugation, in every tense and person where it is immediately followed by a consonant, as *Audīmus, Audītis, Audīto, Audīte, Audīrem, Audīre, Audīris, Audīmur, Audītor, Audīrer, Audīri,* with the contracted form *Audībam* and the antique *Audībo,* which we uniformly find in *ībam* and *ībo* from *EO,* as well as in *Quībam* and *Quībo* from *Queo.*

Cessi, et sublato montem genitore petīvi. (*Virgil.*
Tu ne cede malis; sed contra audentior īto. (*Virgil.*
Jungimus hospitio dextras, et tecta subīmus. (*Virgil.*
Nutrībāt, *teneris immulgens ubera lābris.* (*Virgil.*
Lenībunt *tacito vulnera nostra sinu.* (*Propertius.*

Where the *I* is immediately followed by a vowel, the former is of course short by position, as *Audĭunt, Audĭebam, Audĭam, Audĭens,* &c.

Respecting the quantity of *RI* in *RIMUS* and *RITIS* of the subjunctive mood, prosodians are by no means agreed; some asserting that it is short in the preterperfect, and long in the future, while others maintain that it ought to be long in both.—For a modern compiler or editor of a Prosody to hazard a judgement on a point which remained undecided among the ancient grammarians, might be deemed presumption. Yet, if we attend a little to the rules of analogy, we may perhaps be enabled to form an opinion, either true or nearly approaching to the truth.

In all the other tenses, wherever we see *one* syllable more in the first or second person plural than in the

second person singular, we observe an agreement, in point of quantity, between the penultima of such first or second person plural and the final syllable of the second person singular, except where a difference is caused by position, as in *ĕs, ēstis.* Thus we see

Present *amās, amāmus, amātis*
docēs, docēmus, docētis
legĭs, legĭmus, legĭtis
audīs, audīmus, audītis.

Imperf. *...bās,...bāmus,...bātis,* of every conjugation;
Pluperf. *...rās,...rāmus,...rātis,* of every conjugation;
Future *bĭs,...bĭmus,...bĭtis,* first and second;
ēs,...ēmus,...ētis, third and fourth;

imperat. *ā āte* first conjugation
ē ēte second
ĕ ĭte third
ī īte fourth

subj. pres. *ēs, ēmus, ētis* 1st. conj.
ās, āmus, ātis 2d, 3d, 4th.
imperf. *rēs, rēmus, rētis,* every conj.
pluperf. *ssēs, ssēmus, ssētis,* every conj.

And the same regularity is observable in the passive voice; the penultima of *-MINI* and *-MINOR* in the plural being every-where short, as the final *RIS* and *RE* are in the second person singular.

Now, since we observe that analogy to run so uniformly through the other tenses, we may, I think, reasonably conclude that it equally prevails in the perfect and future of the subjunctive. Nor is this a gratuitous supposition, but a fact, as will presently

appear. If, therefore, we can by any means ascertain the quantity of either *RIS* or *RIMUS* or *RITIS*, that will be sufficient to determine the quantity of all the three, since, by the law above noticed, they will mutually prove each other.

To begin with the future tense, we find the *RIS* short in many instances, as

Dixerĭs, *experiar; si vis, potes, addit, et instat.* (*Horace.*
Tune insanus eris, si acceperĭs? *an magis excors...* (*Hor.*
Is mihi, dives eris, si caussas egerĭs, *inquit.* (*Horace.*
...Viderĭs, *hoc dices, Marcus avere jubet.* (*Martial.*
Nec porrexerĭs *ista, sed teneto.* (*Martial.*
...Junxerĭs, *alterius fiet uterque timor.* (*Martial.*
Viderĭs *immensis cum conclamata querelis...* (*Martial.*
Et cum jam, Satis est, dixerĭs, *ille leget.* (*Martial.*

These examples, and many more which might be quoted, would be sufficient to authorise a presumption that *RI* may be short in *RIMUS* and *RITIS* of the future: and accordingly so we find it in the following lines, the first from Lucretius, the second from Ovid, the third from Plautus,

Quas ob res, ubi viderĭmus *nil posse creari...* (i, 156.
...Viderĭtis *stellas illic, ubi circulus axem...* (*Met.* ii. 516.
...*Mox cum ad prætorem usus veniet. Memineri*mus.
(*Pæn.* iii, 4, 17.

Again, we find the same syllable long in other places—

Nec mî aurum posco, nec mî pretium dederītis. (*Ennius.*
...*Accepisse simul: vitam* dederītis *in undâ.* (*Ovid.*
...*Consulis ut limen* contigerītis, *erit.* (*Ovid.*

Et maris Ionii transierītis *aquas.* (*Ovid.*
Dein cum millia multa fecerīmus. (*Catullus.*

From these examples we may, by the same mode of reasoning, conclude, that, whenever we find the *RIS* long, as in the following verses—

Cum semel occiderīs, *et de te splendida Minos....* (*Horace.*
...Audierīs *hæres. Ergo nunc Dama sodalis...* (*Horace.*
...Miscuerīs *elixa, simul conchylia turdis...* (*Horace.*
Da mihi te placidum: dederīs *in carmina vires.* (*Ovid.*

When, I say, we find the *RIS* thus long—when we likewise see the *RI* long in *RIMUS* and *RITIS*, and recollect the agreement between the singular and plural in other tenses—I think we are authorised to conclude that the *RIS* does not in this case owe its quantity to a diastole in the cæsura, but that the syllable is really in its own nature common, and that, without any cæsura, we might with equal propriety use *dĕdĕrĭs* for an anapæst, as *dīxĕrĭs* or *fēcĕrĭs* for a dactyl: and, upon the whole, I conceive we may safely assert that the *RIS*, *RImus*, and *RItis*, are common, at least in the future.

With respect to the preterperfect, it sufficiently appears from the following authorities, that the *RIS* and *RIMUS* were short; the quantity of the one proving that of the other, according to the analogy prevailing in all the other tenses.

...*Ignis, ab Œtæâ* conscenderĭs *æthera flammâ.* (*Statius.*
...*Quæ domus aut tellus? animam quibus* hauserĭs *astris.* (*Statius.*
Aspicis in quales miserum patefecerĭs *usus...* (*Statius.*

...Egerĭmus, *nosti*; *et nimium meminisse necesse est.* (*Vir.*

But it is not perhaps possible for us at the present day to *prove* that they were also long. It becomes, however, next to certain that they were so, from the following considerations—first that the ancient grammarian Probus positively asserts the *RI* to be long in *RIMUS* and *RITIS* of the perfect:—2d, that Servius considers the short *RI* in *Egerĭmus* above as a poetic licence; which proves at least that it was not unusual to make it long:—3d that it was a doubtful point among ancient critics whether the termination *RIM* signified the past time, the future, or both, as we learn from A Gellius, xviii, 2:—4th, that, since this doubt existed with respect to *RIM*, in which alone the perfect and future differed, we may conclude that a much greater uncertainty prevailed respecting the other persons which are exactly alike—or rather that the Romans in fact considered *Ris*, *Rit*, *Rimus*, *Ritis*, *Rint*, as one identical tense, like the Greek aorist subjunctive, having sometimes a past signification, sometimes a future.

Upon the whole, therefore, I conceive myself fully authorised to believe that the quantity was exactly the same in the perfect as in the future; and, as I have above shown that the *RIS* and *RI* of the future may be either long or short, I conclude that they are equally common in the perfect.

Respecting *RIM* as a future termination, see Vossius de Anal. iii, 15, and observe the following passages, with others which will occur in reading.

Jusserim, Plautus, Capt. iii, 4, 67—*Processerim*, ibid. 116—*Luserim*, *Sumptifecerim*, *Creaverim*, Cas. ii, 7, 1—*Dederim*, Epid. ii, 2, 73—*Viderim*, Bacch. ii, 1, 6—*Dederim*, Most. iii, 3, 19—*Occæperim*, Mil. iv, 8, 52—*Acceperim*, Trin. iii, 2, 69—*Dixerim*, ib. iii, 15—*Crediderim*, ib. iv. 2, 96—*Confutaverim*, Truc. ii, 3, 28—*Injecerim*, ib. 7, 64—*Ceperim*, ib. 68—*Exemerim*, Terence, And. i, 2, 29—*Resciverim*, ib. iii. 2, 14—*Fecerim*, Eun. v, 2, 23—*Perierim*, Heaut. ii, 3, 75—*Dederim*, Horace, Sat. i, iv, 39—to say nothing of *Faxim* or *Ausim*.

The other future of the subjunctive, which, from its relation to the preterpluperfect of the same mood, may without impropriety be called the *Future Pluperfect*, *Amasso*, *Amassĭs*, *Amassĭt*, *Amassĭmus*, *Amassĭtĭs*, *Amassint*, seems to have the *I* short in the final syllable of the second person singular and the penultima of the first and second plural, as is likewise the *E* in the penultima of the corresponding infinitive *Amassĕre*.

This tense occurs in Virgil, Æneid xi, 467, *Jusso*, and was found in Cicero de Legg. ii, 9, *Jussit*, until unnecessarily altered by modern editors.—Not satisfied with Vossius's formation of it from the future in *ERO*, I derive it from the (contracted) pluperfect subjunctive, as *Ama'ssem*, *Amasso*—*Summo'ssem*, *Summosso*—*Recep'sem*, *Recepso*—*Effec'sem* or *Effexem*, *Effexo*—*Jus'sem*, *Jusso*—*Audi'ssem*, *Audisso*.—The verbs in *UI* took *ESSO*, as *Prohibesso*.

To give the learner a more distinct idea of this tense, I collect into one view a number of examples, omitting many from regular verbs of the first conjugation, which occur too frequently in Plautus to be all quoted. It may be well to compare these with the instances of contraction which I give under the head of "*Syncope.*"

Faxo, Plautus, Men. i, 2, 45—*Occæpso*, Amph. ii, 2, 41, and Cas. v, 5, 22—*Recepso*, Catullus, xlii, 18—*Dixis*, Plaut. Asin. v, i, 12, Capt. i, 2, 46, Mil. ii, 3, 12, and Merc. ii. 4, 16.—*Faxis*, Men. i, 2, 4—*Effexis*, Pœn. i, 3, 19, and Cas. iii, 5, 63—*Respexis*, Aul. i, 1, 19, Most. ii, 2, 90, and Rud. iii. 2, 16—*Objexis*, Cas. ii, 6, 52—*Induxis*, Capt. i, 2, 46—*Parsis*, Bacch. iv, 8, 69, and Pseud. i, 1, 79—*Excessis*, Terence, And. iv, 4, 21—*Prohibessis*, Plaut. Amph. iv, 2, 22, and Aul. iv, 2, 4—*Prohibessit*, Pseud. i, 1, 12—*Occæpsit*, Asin, iv, 1, 49—*Capsit*, Pseud. iv, 3, 6—*Injexit*, Persa, i, 2, 18—*Surrepsit*, Mil. ii, 3, 62—*Aspexit*, Asin. iv, 1, 25—*Ademsit* or *Adempsit*, Epid. iii, 2, 27—*Excussit*, Bacch. iv, 2, 26—*Extinxit*, Truc. ii, 6, 43—*Eduxit*, Truc. i, 1, 18—*Capsĭmus*, Rud. ii, 1, 15—*Mulcassĭtis*, Mil. ii, 2, 8—*Exoculassĭtis*, Rud. iii, 4, 25—*Invitassĭtis*, Rud. iii, 5, 31—*Adaxint*, Aul. i, 1, 11—*Impetrassĕre*, Mil. iv, 2, 35, Stich. i, 2, 23, Cas. ii, 3, 53, and Aul. iv, 7, 6—*Expugnassĕre*, Amph. i, 1, 55—*Reconciliassĕre*, Capt. i, 2, 65.

Examples of this tense would, no doubt, occur in much greater number than we now find them, if they

had not been altered by copyists and editors, as *Jussit* above quoted from Cicero, and, very probably, *Rupsit* and *Paxit* in the *Lex Talionis* quoted by AGellius, xx, 1, where we now see *Rupit* and *Pacit*. And, if we had now a possibility of ascertaining the fact, perhaps we might find that the verb *Demo* is wholly indebted for its perfect *DemPSi* to the copyists of remote ages, who, finding some examples of *Dempsit* and *Dempsimus* (i. e. *Dem'sit*, *Dem'simus*, as *Adempsit* in Plautus above) in the future pluperfect, mistook them for the perfect indicative, and altered the regular perfect *Demi* in other places to make them agree; although the original *Emo*, with its other compounds, *Adimo*, *Eximo*, *Perimo*, all form the preterperfect in *Emi*.—See the remarks respecting the copyists, under the head "*Systole*."

I will not assert that we ought, after this form, to read *Submossis* instead of *Submosses*, in Horace, Sat. i, 9, 48: but few persons, I believe, will deny that *Faxim* and *Ausim*, instead of being defective verbs, are in reality nothing more than contractions of *Facio* and *Audeo* in what we call the pluperfect tense subjunctive, which tense has a future as well as a past signification, and which the early writers terminated in *IM* as well as *EM*, like *Navim*, *Navem*, and many other nouns of the third declension. Thus we find in Plautus *LocassIM*, Aul. ii, 2, 51—*NegassIM*, Asin. ii, 4, 96—*EmissIM*, Casin. ii, 5, 39—*ConfexIM* (i. e. *Confec'sim*), Truc. iv, 4, 49.—Hence, as we find that *Facio* made *Faci* as well as *Feci*, we may say *Facissem*,

Fac'sem, *FaxEM* (which occurs in Plautus, Ps. i, 5, 84) and *FaxIM*.—In the same manner, as *Suadeo* gives *Suasi*, *Audeo* gave *Ausi*, whence *Ausissem*, *Aus'sem*, *AussEM*, and *AussIM*, which, for this reason, ought probably to be written with double *SS*.

To conclude on this subject—I submit to the consideration of the critical reader, whether it be at all improbable that the copyists have frequently altered the text of their authors, and changed the terminations *-SIS*, *-SIT*, *-SINT*, of the future pluperfect which they did not understand, to *-SES*, *-SET*, *-SENT* of the common pluperfect, in many places where we now find the latter in a future sense—future, I mean, with respect to the time of some other verb in the sentence, as *Peperisset* (or *PeperissIT*) with respect to *Decreverunt* in the following passage from Terence, relating to a child not yet born—

. . . . . *Gravida est*.....
Quidquid peperisset, *decreverunt tollere*. (*And.* i, 3, 14.

Every Latin author furnishes abundant examples of the pluperfect subjunctive thus applied in a future sense, particularly Cæsar, who uses it perhaps oftener for a conditional future than for a completely past time.

Verbal Increment in O and U.

O *incrementum produc*: U *corripe*: *verum*
U *sit in extremo penultima longa futuro.*

O in the increment of verbs is always long, as *Amatōte, Facitōte,* &c.

Cumque loqui poterit, matrem facitōte *salutet.* (*Ovid.*

The increment *U* is short, as *Sŭmus, Possŭmus, Volŭmus.*

Nos numerus sŭmus, *et fruges consumere nati.* (*Horace.*

Dicite, Pierides: non omnia possŭmus *omnes.* (*Virgil.*

Si patriæ volŭmus, *si nobis, vivere cari.* (*Horace.*

But *U* in the penultima of the future in *RUS* is always long, as *Amatūrus, Peritūrus, Ventūrus.*

...Magna sonatūrum, *des nominis hujus honorem.* (*Hor.*

Si peritūrus *abis, et nos rape in omnia tecum.* (*Virgil.*

Quæ sint, quæ fuerint, quæ mox ventūra *trahantur.* (*Vir.*

Final Syllables.

Final A.

A *finita dato longis.*—Ităˇ, Posteăˇ, *deme,*
Eiăˇ, Quiăˇ, *et casus plerosque: at protrahe sextum,*
Cui Græcos (*quot ab* AS *recto*) *conjunge vocandi.*

Final *A* is long, as *Amā, Contrā, Ultrā, Trigintā, Quadragintā,* &c.

Musa, mihi causas memorā, *quo numine læso...* (*Virgil.*

Trigintā *capitum fœtus enixa jacebit.* (*Virgil.*

Præterea, Interea, Antea, Postilla, being in reality nothing more than the accusatives neuter joined with prepositions, ought, one would imagine, to have the *A* short: yet we find them all with the *A* long;

though perhaps that circumstance may be attributed to the cæsura and to poetic necessity, especially since we see that *Postea*, an exactly similar compound, has the *A* short as well as long.

Posteă *mirabar, cur non sine litibus esset...* (*Ovid.*
Posteăquam *rursus speculatrix arva patere...* (*Victorinus.*
Si auctoritatem posteā *defugeris.* (*Plautus.*

Some prosodians, I know, make a distinction in this case, asserting, that, when the *A* is short, we should read *Post ea*, as two separate words. Whether that distinction be founded in fancy or in reason, I leave each reader to determine for himself. It might otherwise be said, that, in the line above quoted from Ovid, the *A* is not short, but that the *EA* is made one long syllable by synæresis, as in Virgil's *Alvearia*, Georg. IV. 34. I do not know that any person has made the assertion: but it may be made; and in that case I would ask, what necessity to suppose any such synæresis?

Eiă, *Ită*, and *Quiă*, have the final vowel short. The final *A* is likewise short in all cases of nouns, except the ablative of the first declension, and Greek vocatives from nominatives in *AS*, such as *Æneā*, *Atlā*, *Thoā*, *Calchā*, *Pallā*, *Polydamā*, &c. to which we may add the long vocative *Anchisā* (Æneid iii. 475), as being supposed to come from a Doric nominative *Anchisas*; for there is no necessity of alleging the cæsura in this case, and deriving it from a Latin nominative *Anchisă*.

Eiă *per ipsum.* (*Valerius Flaccus.*
Haud equidem (*credo*) quiă *sit divinitus illis.* (*Virgil.*
Anchoră *de* prorā *jacitur: stant litore puppes.* (*Virgil.*
Quid miserum, Æneā, laceras? Jam parce sepulto. (*Virgil.*
Conjugio, Anchisā, *Veneris dignate superbo.* (*Virgil.*
Non hæc, o Pallā, *dederas promissa parenti.* (*Virgil.*
Effare, Calchā; *nosque consilio rege.* (*Seneca, Troad.*
Tempus, Atlā, *veniet, tua quum* spoliabitur aura.* (*Ovid.*

[* If any person dislike the word *quum* or *quum*, he may expunge the *M*, and read *quo*, as it is printed every-where else.]

But Greek vocatives in *A*, from nominatives in *TES* (changed to TA in some branches of the Doric dialect), are short, as *Polydectă, Orestă, Æetă, Thyestă,* &c. (See Maittaire, and Clarke, on the nominative Ἵππονα for Ἵππότης, Iliad A, 175.)

Te tamen, o parvæ rector Polydectă *Seriphi.* (*Ovid.*
Fecerunt furiæ, tristis Orestă, *tuæ.* (*Ovid.*
Amplexus, Æetă, *dares, fletusque videres.* (*Val. Flaccus.*
Tereos, aut cænam, crude Thyestă, *tuam.* (*Martial.*

While on the subject of Greek nouns, it may be well to notice a question started by the learned and judicious Doctor Clarke respecting such accusatives as *Orphea*, of which we can prove to a certainty that the final *A* is short, at least in the Ionic dialect, making Orphēă, the two last syllables a trochee. In a note on Iliad A, 265, that critic informs us, that in the Attic dialect this *A* is *always* long, so that the word becomes *Orphĕā*, the two concluding syllables

an iambus; the quantity of the accusative being regulated in both cases, he says, by that of the genitive, which we know to be *Orphēŏs* in the Ionic, and *Orphēos* in the Attic. Without presuming to combat the opinion of a man so far my superior in genius and learning—especially where I see that opinion supported by so many proofs of the Attic quantity quoted from Attic writers—I will only observe, that, if such Greek names were to be sounded with their proper quantity in Latin—as it appears reasonable that they should—we never could have *Orphĕă* a dactyl, unless there were some third accusative case which Dr. Clarke has not mentioned. But Horace, who certainly understood the rules of Greek versification at least as well as any modern critic, makes an unquestionable dactyl of *Orphĕă*, in Od. i, 12, 8—Ovid also makes *Thesĕă* a dactyl in the latter half of a pentameter, Epist. x, 34, and again in verse 110—to say nothing of numerous additional examples that might be quoted from him and other poets, particularly Statius, whose writings abound with such accusatives, and in such positions, that a considerable number of his verses must sound very inharmonious indeed unless the *EA* be pronounced as two short syllables. Are we, then, to suppose that Horace and Ovid wilfully violated the rules of prosody? For the reason alleged in my remarks under "*Diastole*," I do not think the supposition admissible: and we must rather look for another accusative, neither Attic nor Ionic, which shall furnish a dactyl in *Orphĕă* and every such

name. Now that accusative is found in the common dialect, which, giving Ορφεος in the genitive, must therefore, according to Dr. Clarke's rule, give in the accusative Ορφεα, a dactyl. And, since Homer frequently took from that dialect the genitives Ατρεος, Τυδεος, Οδυσσεος, &c, &c, we may fairly presume that he took from it also the accusative. In reply, therefore, to the learned critic's query, we may venture to assert that Θησεα, in the line above mentioned, forms a legitimate dactyl; reserving to ourselves the privilege of recurring to the Attic dialect, when forced to it by necessity. But that necessity does not exist in the present case, nor in any other where we can conveniently scan such accusatives as dactyls, nor indeed at all in Homer's versification, where if we should find an instance of such an accusative with the final vowel long, we can as easily reconcile ourselves to a diastole of the *alpha*, as we do that of the *e-psilon* and short *ïöta* in similar positions, where Atticism is wholly out of the question.—Another observation, made by Dr. Clarke after Dr. Bentley, will be noticed under the rule respecting the *final syllable* of a verse.

Some of the numerals in *GINTA*, though made long by the earlier writers, are found with the *A* short in Martial and others of later date, as

Sexagintă *teras cum limina mane senator*... (*Martial.*
Mutua quod nobis ter quinquagintă *dedisti*... (*Martial.*

These, it is true, may perhaps be merely errors of the transcribers, for *Sexagena* and *Quinquagena*: but

the same suspicion does not attach to some other examples which might be quoted: and it may be well to recollect that the Greek termination KONTA, whence the Latin *GINTA* is evidently borrowed, has the final vowel short, as in the line

Τοις δ' αμα τεσσαραKONTA μελαιναι νηες επουτο—

and many other instances, in the enumeration of the fleet, Iliad B.

Contra, likewise, though always long in the poetry of the Augustan age, is sometimes found with the *A* short in the works of succeeding writers: and we find *Juxta* short in Catullus—

...*Lumina, Callisto* juxtă *Lycaonida.* (lxiv, 66.

Final E.

E *brevia.—Primæ quintæque vocabula produc,*
Atque Ohē, Fermē*que*, Ferē*que*, Famē*que*, Docē*que*
Et socios,—plurale Melē, Tempē, Pelagē*que*,
Et Cetē—*necnon adverbia cuncta secundæ,*
Exceptis Infernĕ, Superně, Benĕ, *ac* Malĕ.—*Præter*
Encliticas ac syllabicas, monosyllaba produc.

Final *E* is mostly short, as *Natĕ, Fugĕ, Ponĕ, Nempĕ, Deindĕ.*

Heu! fugĕ, natĕ *deâ, teque his* (*ait*) eripĕ *flammis.* (*Vir.*
Incipĕ, Mopsĕ, prior: tu deindĕ *sequerĕ, Menalca.* (*Vir.*

Exception.—The final *E* is long in all cases of the first declension, as *Tydidē, Calliopē*, to which we may add those Doric vocatives *Ulyssē* and *Achillē*, though

it is to be observed that *Achillĕ* is found in Propertius (iv, 12, 40) with the *E* short, by apocope from *Achilleu*.

The final *E* is also long in the ablative of the fifth declension, as *Rē, Diē,* together with their compounds, *Quarē, Hodiē, Pridiē, Quotidiē,* and in the contracted genitive and dative, as *Diē, Fidē.*—*Famĕ,* with the *E* long, comes under the fifth declension.

Okē, Fermē, Ferē, likewise make the *E* long.

Tros Anchisiadē, *facilis descensus Averni.* (*Virgil.*
Hanc tua Penelopē *lento tibi mittit, Ulysse.* (*Ovid.*
Et, quamquam sævit pariter rabiēque famēque. (*Ovid.*
Te, veniente diē, *te, decedente, canebat.* (*Virgil.*
Libra diē *somnique pares ubi fecerit horas.* (*Virgil.*
Prodiderit commissa fidē, *sponsumve negârit.* (*Horace.*

Exception II.—The second person singular of the imperative of the second conjugation has the *E* long, as *Docē, Monē, Vidē, Respondē, Cavē,* &c. Yet *Cavĕ* often occurs with the *E* short, and sometimes *Valĕ.* In Persius we find an instance of *Vidĕ* short, and one of *Respondĕ* in Martial.

Nate, cavē; *dum resque sinit, tua corrige vota.* (*Ovid.*
Vade, valē, cavĕ *ne titubes, mandataque frangas.* (*Hor.*
Idque quod ignoti faciunt, valĕ *dicere saltem.* (*Ovid.*
Quid sim, quid fuerimque, vidē; *meritumque require.* (*Ov.*
...*Auriculas?* Vidĕ, *sis, ne majorum tibi forte...* (*Persius.*
Respondē, *quibus amissas reparare queam res...* (*Horace.*
Si, quando veniet? dicet; respondĕ, *Poëta...* (*Martial.*

This last verse, indeed, is otherwise read *Quando venit? dicet: tu* respondeto, *Poëta*....

But perhaps those verbs might have anciently belonged to the third as well as the second conjugation, like *Ferveo fervo, Fulgeo fulgo,* &c; and the circumstance of the preterites of *Video* and *Respondeo* not increasing with *U*—though far from a decisive argument in support of the conjecture—is rather favourable than adverse to it. From the preterite *Cavi*, however, no inference can be drawn, by reason of the *V* or *W*, which might have easily swallowed up the *U* of the second conjugation, as we see in *Movi.*

Having more than once represented the Latin *V* as nearly resembling our English *W*, I think it well to inform my youthful readers that the exclamation of "*Cauneas!*" uttered by a man crying Caunian figs for sale at the moment when Crassus was preparing to set out on his last unfortunate expedition, was interpreted by the superstition of that time into an omen cautioning him not to proceed, as being equivalent to "*Cave ne eas!*" which could not have been the case unless the word *Cave* had been usually pronounced *CaWe*, so that *Cauneas* was equal to *Caw'n'eas*, as the three words were probably sounded together in the rapidity of ordinary speech.—This anecdote is related by Cicero, de Divin. ii, 40, and noticed by Pliny the elder, xv, 21.

Exception III.—The final *E* is long in those Greek neuters plural, *Melē, Tempē, Pelagē, Cetē*, with any others of the same kind, which may occur.

Et cycnea melē, *Phœbeaque, dædala chordis*...(*Lucretius.*
At pelagē *multa, et late substrata videmus.* (*Lucretius.*

Exception IV.—Adverbs formed from nouns of the second declension have the final *E* long, as *Placidē, Valdē* or *Validē, Maximē, Minimē*, &c, &c;—except *Benĕ, Malĕ, Infernĕ*, and *Supernĕ*.

Excipe solicitos placidē, *mea dona, libellos.* (*Martial.*
Nil benĕ *cum facias, facis attamen omnia belle.* (*Mart.*
Tecta supernĕ *timent: metuunt* infernĕ *cavernas*...(*Lucr.*
Terra supernĕ *tremit, magnis concussa ruinis.* (*Lucret.*
...*Remorum recta est; et recta* supernĕ *guberna.* (*Lucr.*

These three lines from Lucretius prove that the common reading is perfectly justifiable in Horace, Od. ii, 20, 11,

. . . . . *Album mutor in alitem*
Supernĕ: *nascunturque*, &c;

and that there was no necessity for Monsieur Dacier to remedy a supposed violation of quantity by that inharmonious alteration of the text,

*Super*NA: NA*scunturque*.....

especially as Horace uses the same word *Superne* in exactly the same sense, Art. Poët. 4.

Adjectives neuter of the third declension, being used as adverbs, retain the original quantity of their final *E*, which is short, as *Sublimĕ, Suavĕ, Dulcĕ, Facilĕ, Difficilĕ*, &c.

Impunĕ, likewise, whether etymologists choose to derive it from a lost adjective of the third or of the second declension, has the *E* short.

Cantantes sublimĕ *ferent ad sidera cycni.* (*Virgil.*
Suavĕ *locus resonat voci conclusus. Inanes...* (*Horace.*
Dulcĕ *Venus risit: nec te, Pari, munera tangant.* (*Ovid.*
Haud impunĕ *quidem; nec talia passus Ulysses.* (*Virgil.*

Exception IV.—Monosyllables ending in *E*, as *Mē*, *Tē*, *Sē*, and *Nē* (*lest* or *not*) are long—except the enclitic particles *Quĕ*, *Vĕ*, *Nĕ* (interrogative), and the syllabic additions *Ptĕ*, *Cĕ*, *Tĕ*, as in *Suâptĕ*, *Nostrâptĕ*, *Hoscĕ*, *Tutĕ*.

Mē *sine, sola vides. Ah!* tē nē *frigora lædant.* (*Virgil.*
Nē, *pueri*, nē *tanta animis adsuescite bella.* (*Virgil.*
Tantanĕ *vos generis tenuit fiducia vestri?* (*Virgil.*
Hinc omnis pendet Lucilius. Hoscĕ secutus... (*Horace.*
O Tite tutĕ Tati tibi tanta tyranne tulisti. (*Ennius.*
Nostrâptĕ *culpâ facimus....* (*Terence.*

Final I and Y.

I *produc.—Brevia* Nisĭ *cum* Quasĭ, *Græcaque cuncta.—*
Jure Mihĭ *varies*, Tibĭ*que*, *et* Sibĭ; *queis* Ibĭ Ubĭ*que*
Junge, et Utĭ.—Cŭĭ *corripias dissyllabon: atqui*
Cui *plerumque solet monosyllabon esse poëtis.—*
Sicutĭ *corripiunt, cum* Necubĭ, Sicubĭ, *vates.*

The final *I* is mostly long, as in *Dominī*, *Classī*, *Fierī*, *Audirī*, *Filī*, *Ovidī*.

Invia Sarmaticis dominī *lorica sagittis.* (*Martial.*
Sic fatur lacrymans, classī*que immittit habenas.* (*Virgil.*
Pastores! mandat fierī *sibi talia Daphnis.* (*Virgil.*
Hinc exaudirī *gemitus, iræque leonum.* (*Virgil.*

In Nomentanis, Ovidī, *quod nascitur agris.* (*Martial.*

Grammarians assert that the *I* is always long in the adverb *Uti:* and it is true that we often find it so, whether from its own nature or from the effect of cæsura. But we also read it short in Lucretius, ii, 536, and in a verse of Ennius quoted by AGellius, iii, 14.

Sic, utĭ *quadrupedem cum primis esse videmus....* (*Lucr.*
Sic utĭ *siquĭ ferat vas vini dimidiatum...* (*Ennius*;

and, as a further proof that the *I* may be short in the simple *Uti*, we find it so in its compound *Utĭnam*, which indeed I do not recollect to have ever seen with its middle syllable long.

O! utĭnam *tum, cum Lacedæmona classe petebat...* (*Ov.*
Atque utĭnam *rex ipse, Noto compulsus eodem...* (*Virgil.*
Fuscus, et hæc utĭnam *Viscorum laudet uterque.* (*Horace.*
Atque utĭnam *his potius nugis tota illa dedisset.* (*Juvenal.*
...Hercule: pupillumve utĭnam, *quem proximus hæres...*
(*Persius.*
Ars utĭnam *mores animumque effingere posset.* (*Martial.*

Exception.—The final vowel is short in *Nisĭ* and *Quasĭ.*

Quid nisĭ *Pierides, solatia frigida, restant?* (*Ovid.*
Sic quasĭ *Pythagoræ loqueris successor et hæres.* (*Martial.*

We find, however, the last syllable of *Nisi* long in Sidonius Apollinaris, perhaps only in consequence of the cæsura.—*Quasi*, too is found long in Lucretius,

Et, devicta quasī, *cogatur ferre patique.* (ii, 291.

Another example, which occurs in the same author (book ii, 897), may be liable to dispute, because some prosodians will probably scan the verse thus—
Et tamen|hæc quom|sint quăsĭ|putre-|-*facta per|imbres.*
Yet, since we find *Pŭtrĕ*facta in Ovid, Met. xv, 389.
Sunt qui, cum clauso pŭtrĕ*facta est spina sepulcro*—
why may we not scan the disputable line thus?
Et tamen|hæc quom|sint quā-|-sī pŭtrĕ-|-*facta per|imbres*
especially since the following verse—
Cur ego quāsi *eadem totidem mox deprecor illi*—
is found in Claudian, whose authority, though not decisive in every case, may safely be admitted in this, where the quantity of the *Quā* is perfectly reconcilable to etymology, whether we derive *Quasi* from *quam si*, that is to say, *tam quam si*—or from *quâ si*, that is, *eâdem ratione* (or *viâ*, or *arte*) *quâ si*.

The final *I* and *Y* are short in Greek words, as *Molў*—in vocatives of the third declension, as *Tiphў*, *Chelў*, *Tethў*, (but not in *Tethȳ*, the contracted dative for *Tethyi*) *Thetĭ*, *Parĭ*, *Daphnĭ* (but not in *Simōĭ*, or such others as form *ENTOS* in the genitive)—sometimes in the dative singular, as *Palladĭ*, *Minoïdĭ*, *Tethyĭ* (the *I* of such datives being always short in Greek, unless rendered long by position or poetic licence)—and datives and ablatives plural in *SI*, as *Heroïsĭ*, *Dryasĭ*, *Hamadryasĭ*, *Thyniasĭ*, *Charisĭ*, *Lemniasĭ*, *Troasĭ*, *Ethesĭ*, *Schemasĭ*, &c.

Ne pete Dardaniam frustra, Thetĭ, *mergere classem.*
(*Statius.*
Molў *vocant superi: nigrâ radice tenetur.* (*Ovid.*

Cedamus, chelў: *jam repone cantus.* (*Statius.*
Quid tibi cum patriâ, navita Tiphў, *meâ?* (*Ovid.*
Quam Tethў *longinqua dies, Glaucoque repostam....*
(*Val. Flac.*
Palladĭ *litoreæ celebrabat Scyros honorem.* (*Statius.*
..... *ferox Theseus, qualem* Minoïdĭ *luctum...* (*Catul.*
Luce autem canæ Tethyĭ *restituor.* (*Catullus.*

[from which examples it appears not improbable that Virgil intended the dative *Orphei* as a dactyl in Ecl. iv, 57, though he elsewhere make it a spondee by synæresis.]

Edidit hæc mores illis heroïsĭn *æquos.* (*Ovid.*
Troasĭn *invideo; quæ si lacrymosa suorum...* (*Ovid.*

the *N* making no difference in the quantity, and being added (as every Greek scholar knows) merely to obviate the hiatus at the meeting of the two vowels, as we say in English *AN Artist*, not *A Artist*.

Ethesi is found in the remains of Varro, from whom *Schemasi* is also quoted: *Lemniasi* occurs in Ovid, Art, iii, 672—*Dryasi, Hamadryasi, Thyniasi*, in Propertius, i, 20—*Charisi* in the same author, iv, 1, 75, as amended by Burmann—*Tigrisi* also rendered probable in Ovid, Heroïd. x, 86—After which examples, I would recommend to my youthful readers to use, not the Latin termination *ADIBUS* or *IDIBUS*, but the Greek *ASI* or *ISI*, for the datives and ablatives plural of at least the feminine patronymic or gentile names in *AS* or *IS*, as *Lesbis, Lesbidos, Lesbisi*—*Lesbias, Lesbiados, Lesbiasi*—*Sestis, Sestidos, Sestisi*—*Sestias, Sestiados, Sestiasi*—and so in other instances, even

though the other words should not be originally Greek, as *Italis, Italidos, Italisi—Appias, Appiados, Appiasi.*

I was just preparing to send the above remark to the printer, when a friend, by whom it was accidentally seen, advised me to expunge it, "because "those Greek cases may be deemed pedantic by "persons who do not understand them." Instead of sacrificing propriety to a reason of that kind, I immediately scribbled a few verses for the purpose of introducing as many such Greek datives as I conveniently could, and thereupon declaring, that, although I might, by a slight alteration, easily remove *Britannisin* from the first and seventeenth lines (inserted at the end of the preface), I see no necessity for the change; and although *Britānnĭdĭbus* be equally suitable to the measure as *Britānnĭăsi* in the fourth and fourteenth verses, I would almost as soon consent to write *Englishwomanibus* as *Britannidibus.* Nor am I, as it appears, altogether singular in this opinion: for I observe that the learned Mr. Wakefield has paid due attention to classical propriety by writing *Charisi* and *Pierisi* in the dedicatory poem prefixed to his Lucretius.

Exception II.—Mihĭ, Tibĭ, Sibĭ, Ubĭ, Ibĭ, have the final vowel common.

Post mihĭ *non simili pœnâ commissa luetis.* (*Virgil.*
Extremum hunc, Arethusa, mihī *concede laborem.* (*Virg.*

When *Gui* is used as two syllables, the *I* is short, as in the following Sapphic from Seneca, Troades, 852.

Mittat, et donet cŭĭcumque *terræ*—

and in four passages of Martial, in every one of which it occupies the second place in a phalæcus.

But we find no example of *Cui* otherwise employed than as one long syllable, in Virgil, Horace, Ovid—at least none in which it can be *proved* that the poet intended it for two syllables.

Final O.

O *datur ambiguis.—Græca et monosyllaba produc,*
Ergō *pro* caussâ, *ternum sextumque secundæ,*
Atque Adeō *ac* Ideō: *adde adverbia nomine nata.—*
Sed Citŏ *corripies,* Modŏ*que, et* Sciŏ, Nesciŏ, *et* Immŏ.—
Sit varium Serō, Duŏ*que, et conjunctio* Verŏ.

The final *O* is common, as *Quandŏ, Amŏ,* &c.

Quandŏ *pauperiem, missis ambagibus, horres.* (*Horace.*
At patrias siquandŏ *domos, optataque, Pæan...* (*Statius.*
Plus, quam credis, amō: *vulgares rejice tædas.* (*Ovid.*
Non amŏ *te, Sabidi; nec possum dicere quare.* (*Martial.*

Note, however, that, in the pure writers of the Augustan age, we seldom find the *O* of verbs short, except in *Scio, Nescio, Puto*—and the two last chiefly when either forming as it were a kind of compound expression, or used parenthetically. Indeed, since this *O* is borrowed from the Greek *O-mega*, we may naturally conclude that it ought to be long in preference; and a modern versifier would do well to avoid making it short, except when compelled by necessity. At the same time it must not be denied

that we very frequently see it short in Statius and other poets posterior to the Augustan age,

Sic ubi nesciŏ quis *Lyciâ de gente virorum...* (*Ovid.*
Sed (putŏ) *magna mei est operoso cura colono.* (*Ovid.*

Exception.—Monosyllables in *O* are long, as *Prō*, *Prōh* (the *H* not being accounted as a letter), the interjection *O*, the datives and ablatives of the second declension, as *Somnō*—Greek cases written in the original with an *O-mega*, as *Androgeō*, *Athō*, *Cliō*, *Alectō* —likewise *Ergō*, signifying "for the sake or on account of."

ō *lux Dardaniæ! spes* ō *fidissima Ţeucrûm!* (*Virgil.*
Invadunt urbem somnō vinōque *sepultam.* (*Virgil.*
Adfuit Alectō *brevibus torquata colubris.* (*Ovid.*
In foribus letum Androgeō: *tum pendere pœnas...* (*Virg.*

Among the long monosyllables are usually reckoned *Do* and *Sto*. It is true that we do not find them short; nor am I an advocate for shortening the *O* in these or any other verbs. Yèt I believe that the circumstance of our always finding *Do* and *Sto* long is purely accidental, and that they do not differ in that respect from all other verbs, since the *O* is common in their compounds. But no poet, who had any ear, would have made those monosyllabic verbs short, because they would have been nearly lost in the reading, if the voice had not dwelt on them as long syllables.

The gerund in *DO*, being in reality nothing else than a dative or ablative of the second declension,

might naturally be expected to be always long: yet we find a few, indeed very few, examples of it with the *O* short.

Exception II.—Adverbs formed from nouns have the final *O* long, as *Subitō, Meritō, Multō,* &c. It is also long in *Adeō* and *Ideō.*

But the last syllable is short in *Modŏ, Quomodŏ, Dummodŏ, Postmodŏ, Citŏ, Immŏ.*

The adverb *Serŏ,* the conjunction *Verŏ,* with *Porrŏ,* and *Duŏ,* have the final *O* common.

....*Alcidæ* citŏ *dj, sed tibi* serŏ *dabunt.* (*Martial.*

.....*Sin* verŏ *preces et dicta superbus...* (*Val. Flac.*

Vester porrŏ *labor fœcundior historiarum.* (*Juvenal.*

Si duŏ *præterea tales Idæa tulisset...* (*Virgil.*

Europamque Asiamque, duō *vel maxima terræ...* (*Auson.*

And, without insisting on the authority of Ausonius, the Greek Δυο and Δυω would be sufficient.

Final U, B, D, T.

U *produc.*—B, D, T *purum, corripe semper.*

U final is generally long, as *Cornū, Manū,* and such Greek vocatives as *Panthū* and *Melampū,* which, being written in the original with the diphthong *ου,* must necessarily have the *U* long in Latin.

Nec mora, curvavit cornū, *nervoque sagittam...* (*Ovid.*

Quo res summa loco, Panthū? *quam prendimus arcem?* (*Virgil.*

Quid furtim lacrymas? Illum, venerande Melampū... (*Statius.*

Tela manū *miseri jactabant irrita Teucri.* (*Virgil.*

Tantaleæ poterit tradere poma manū. (*Propertius.*

This last verse I add for the sake of those who scruple to acknowledge *Curru, Metu, Venatu,* &c, as datives in the following and other passages—

Parce metu, *Cytherea*..... (*Virgil, Æneid* i, 261.

.....Currūque *volans dat lora secundo.* (*Æn.* i, 160.

Venatu *invigilant pueri*.... (*Æn.* ix, 605.

Exceptions.—*Indŭ* and *Nenŭ* have the *U* short. It is likewise so in those words, naturally ending with short *ŭS*, in which the final *S* suffers elision, to preserve the syllable from becoming long by its position before a consonant at the beginning of the following word, as *Plenŭ'* for *Plenŭs.*

....Indŭ *manu validas potis est moderanter habenas.* (*Lucr.*

Nenŭ *queunt rapidi contra constare leones.* (*Lucretius.*

Ille vir haud magnâ cum re, sed plenŭ' *fidei.* (*Ennius.*

Concerning this elision of the final *S*, which was very frequent with the earlier poets, see the remarks under "*Ecthlipsis.*"

Final syllables ending in *B* or *D* are short, as *ăb, Quĭd, Illŭd,* and likewise those in *T pure*—that is to say, *T* with a vowel immediately before it, as *ĕt, ăt, Amăt*; for, if there be another consonant joined with the *T*, the vowel is necessarily long by position, as *ēst, āst, Amānt.*

Ipse docet quĭd *agam. Fas est* ĕt ăb *hoste doceri.* (*Ovid.*
Dixit: ăt *illa furens, acrique incensa dolore...* (*Virgil.*
Plus amăt *e natis mater plerumque duobus...* (*Ovid.*

With respect to the *T*, however, an exception must be made of those third persons singular of the preterperfect tense, which contract *IVIT* or *IIT* to *IT*, or *AVIT* to *AT*; the *IT* and the *AT* being in these cases long, as

Majestas, tandemque redīt *ad pulpita notum...* (*Juvenal.*
Auctor abīt *operis: sed tamen exstat opus.* (*Pedo.*
Irritāt *animi virtutem, effringere ut arcta....* (*Lucretius.*
Disturbāt *urbes, et terræ motus obortus.* (*Lucretius.*

In these examples, and in others which might be quoted, the length of the *IT* and *AT* is not to be attributed to the effect of cæsura, since the former is produced by the crasis of two short *II* into one long, *Redĭit Redīt*, as *Tibīcen* is formed from *Tibĭĭcen*; and, in the case of the *AT*, the *A* was already long before the syncope was made, and therefore must remain so, as it does in other persons and tenses, *Amā-verunt amā'runt, Amā-verant amā'rant, Amā-verint amā'rint, Amā-vit amā't*—or thus, *Amāvit* or *Amāwit, Amāw't, Amā't.* After the same manner, even those who assert that *Redit* and *Abit* above are formed by syncope without crasis, must yet allow them to be necessarily long, since the middle syllable in *Redīvit* is long, and the syncope cuts out the *VI* in this conjugation as in the first, making *Redī'sti, Redī'ssem, Redī'sse, Redī't*, as *Amā'sti, Amā'ssem, Amā'sse, Amā't.*

Similar instances of contraction occur, in Virgil, Æn. vii, 363,

At non sic Phrygius penetrât *Lacedæmona pastor,*
Ledæamque Helenam Trojanas vexit ad urbes?

in Lucretius iii, 710, *Peritât*, and v, 69, *Conturbât:* in Terence also, Phormio, v, 4, 50, some critics consider *Educat* as a contracted preterperfect; and the ancient grammarian Probus viewed in the same light *Fumat*, in Æneid ii, 3—

.....*omnis humo* fumat *Neptunia Troja.*

But, in this, I cannot agree with Probus: for, although the action of *Cecidit*, in the preceding line, be past, what necessity to suppose the same with respect to *Fumat?* why not say, "While *fallen* Troy *lies smoking* on the plain, we are impelled" (*agimur*)? It adds beauty and interest to the narrative, which thus presents us with a double picture—on the one side, a set of wretched outcasts anxiously deliberating on the course they are to pursue—and, at a small distance from this melancholy scene, the ruins of their late magnificent city still enveloped in flames and smoke; which last image entirely disappears, if we understand *Fumat* in the past tense, "after Troy *has* "*smoked.*"—Now it is natural to imagine that the ruins of Troy continued to smoke during a considerable time after the first night: and Seneca the Tragedian supposes the smoking to have lasted long enough, surely, for any reasonable purpose of modern criticism, since he represents the Trojan captives, when carried off to sea by the returning Greeks, and

no longer within sight of land, still pointing to the volumes of ascending smoke, and saying to each other,

Ilium est illic, ubi fumus *alte*
Serpit in cælum... (*Troad.* 1053.

But this supposition, however corroborated by the experience of our London fire-men, is not at all necessary: and the continuity of the action is better sustained by supposing that the fugitives, so soon as they had reached a place of safety (Æneid ii, 804), recapitulated the disastrous events of the preceding night—canvassed the different omens and preternatural admonitions enumerated by the Dauphin editor in his note on Æn. iii, 5—and in that day's consultation formed their resolution to emigrate: after which, the building of a fleet, and the collecting of adventurers to accompany them, properly fill up the remaining period previous to their embarkation, without any breach of continuity in the action, as must inevitably be the case if we understand *Fumat* in the past tense, and know not what becomes of the fugitives during the supposed interval from the time of *Petivi*, book ii, 804, and *Agimur*, book iii, 5.—I take for granted that no man, who is versed in the classics, will make the preceding *Postquam* an objection to the present tense in this passage, any more than in the two following, from Georg. iii, 432. and Æn. iii, 193—
Postquam exhausta *palus, terræque ardore* dehiscunt—
Postquam altum tenuere *rates, nec jam amplius ullæ*
Apparent *terræ*—

Final C.

C *longum est.*—*Brevia* Nĕc, Făc; *quibus adjice* Donĕc. —Hīc *pronomen, et* Hăc *primo et quarto, variabis.*

Final syllables in *C* are long, as *Sīc*, *Hūc*, the adverbs *Hīc*, *Illīc*, and *Illūc*, the ablative *Hōc*.

Sīc *oculos*, sīc *ille manus*, sīc *ora ferebat.* (*Virgil.*
Illīc *et nebulas, illic consistere nubes...* (*Ovid.*
Classibus hic locus; hīc *acies certare solebant.* (*Virgil.*
Hūc *illuc vinclorum immensa volumina versat.* (*Virgil.*
Huc caput atque illūc *humero ex utroque pependit.* (*Vir.*
Quondam hōc *indigenæ vivebant more, priusquam...* (*Juv.*

Exception.—*Nĕc* and *Donĕc* are short, as also the imperative *Făc*.

Parve, (nĕc *invideo*) *sine me, liber, ibis in urbem.* (*Ovid.*
Donĕc *eris felix, multos numerabis amicos.* (*Ovid.*
Signa rarius, aut semel făc *illud.* (*Martial.*

With respect to *Fac*, some grammarians assert that it is long, and that, wherever we find it short, we ought to read *Făcĕ*. But I do not see how that difference can at all affect the quantity; for, whether we write *Fac illud* or *Face illud*, the words will, in either case, measure neither more nor less than *Făc' illud*, with the *Făc* short. Thus, likewise in Lucretius, ii, 484,

....*Non possunt*: făc *enim minimis e partibus esse*....

whether we write *Fac* or *Face* it can make no difference. But it makes a considerable difference on

the other side of the question, that two of the main arguments, usually alleged to prove that *Fac* is long, are refuted by the readings of better editions, viz.

Hos facito *Armenios: hæc est....* (*Ovid. Art.* i, 2, 25.
Durius incedit? Face in*ambulet....* (*Ovid, Rem.* 337.

Exception II.—The pronoun *Hĭc* is common.

Hic vir, hĭc *est, tibi quem promitti sæpius audis.* (*Vir.*
Atque ait, Hīc, hīc *est, quem ferus urit amor.* (*Ovid.*

The neuter *Hoc,* in the nominative and accusative cases, is positively asserted to be short by the ancient grammarians, who add, that, in Æneid ii, 664, we should read

Hocc' *erat, alma parens....*

i. e. *Hocce,* and observe the same rule wherever we find *Hoc* long before a vowel; which rule we see followed by Mr. Wakefield in his edition of Lucretius, with respect to both *Hic* and *Hoc.* The following lines are quoted by Vossius from the anonymous reliques of ancient poetry—

Et vos hŏc *ipsum, quod minamur, invitat.* (*a scazon.*
Propter hŏc, *atque aliis....* (*part of a hexàmeter.*

Final L.

Corripe L.—*At produc* Sāl, Sōl, Nīl, *multaque Hebræa.*

L final is short, as *Mĕl, Semĕl, Vigĭl, Simŭl, Consŭl, Asdrubăl, Facŭl, Famŭl.*

Quo semĕl *est imbuta recens, servabit odorem...* (*Horace.*
Vertit terga citus damnatis Asdrubăl *ausis.* (*Sil. Ital.*

Quod superest, facŭl *est ex his cognoscere rebus.* (*Lucr.*
Ossa dedit terræ, proinde ac famŭl *infimus esset.* (*Lucr.*

Exceptions.—*Nīl* and *Sōl* are long.

Nīl *aliud video, quo te credamus amicum.* (*Martial.*
Ulterius spatium medio sōl *altus habebat.* (*Ovid.*

Sal is also said to be long, on the authority of the two following lines—

Non sāl, *oxyporumve, caseusve.* (*Statius.*
Sāl, *oleum, paniis, mel, piper, herba, novem.* (*Ausonius.*

Nevertheless, as *Sal* is in fact only a contraction of the old nominative *Săle,* which we still find extant in the following line of Ennius, preserved by A Gellius, ii, 26—

Cæruleum spumat săle *confertâ rate pulsum*—

I think we may be allowed to suppose that it ought in reality to be short, and that Statius and Ausonius made it long merely by poetic licence; for I would not have recourse to the supposition of *Non săl* being a trochee; since, among many hundred verses written by Statius in the phalæcian measure, not a single instance elsewhere occurs of a trochee or iambus in the first place, as was common with the earlier writers. But, that *Sal* from *Săle* is not, by that apocopé, rendered long, must appear probable, when we recollect that even those nouns in *AL* which were long before the apocopé, become afterward short, as *Cervicăl,* which, if written at full length, would be *Cervicāle.*

Tinge caput nardi folio: cervicăl *olebit.* (*Martial.*

With respect to Hebrew names ending in *L*, the safest mode, for any modern versifier who wishes to employ them, is to examine how they are written in the Septuagint and Greek Testament, and, wherever he finds an *Eta*, an *O-mega*, or the diphthong *EI*, to make the syllable long, — making *E-psilon* and *O-micron* short.—As to those ending in *AL*, and if there be any in *IL* (written with a simple *iota*) I fancy few persons will condemn him for adopting whatever quantity best suits his purpose, without regarding the authority of the old Christian writers, who were certainly not so good prosodians as their pagan predecessors.

Final M.

M *vorat ecthlipsis: prisci breviare solebant.*

The earlier Latin poets often preserved the final *M* before a vowel, and made the syllable short; which practice was retained by their successors, with respect to the compounds of *Circum*, as *Circŭmago*, *Circŭmeo* or *Circŭeo*, the syllable being equally free from elision, and the quantity remaining the same, whether the *M* be written or not.

Insignita fere tum millia militŭm *octo.* (*Ennius.*
Quo te circŭmăgas? *quæ prima aut ultima ponas?* (*Juv.*
Cujus non hederæ circŭmĭere *caput.* (*Propertius.*
Sævaque circŭĭtu *curvantem brachia longo...* (*Ovid.*

In every other case except the compounds of *Circum*, the pure writers of the Augustan age were accustomed

to elide the final *M* with the preceding vowel*; though we see an instance to the contrary in Horace, Sat. ii, 2, 28—

....*Quam laudas, plumâ? cocto* nŭm *ădest honor idem?*

as the line is given by Messrs Dacier, Bentley, and Wakefield, instead of the aukward reading of the Dauphin edition, *coctove* num *adest.*

[* For the probable cause of this elision, and the Roman mode of pronouncing the final *M*, see the remarks under "*Ecthlipsis.*"]

Final N.

N *longum in Græcis Latiisque.—Sed* EN *breviabis*
Dans breve INIS: *Græcum* ON (*modo non plurale*) *secundæ*
Jungito—præter Athōn *et talia.—Corripe ubique*
Graiorum quartum, si sit brevis ultima recti.
Forsităn, ĭn, Forsăn, Tamĕn, ăn, Viděn', *et* Satĭn', *addas.*

The final *N* is long in Latin words and in those of Greek origin, as *ēn, Rēn, Splēn, Sīn, Sirēn, Salamīn, Actæōn, Platōn, Plutōn.*

ēn *animum, et mentem, cum quâ dj nocte loquantur.* (*Juv.*
Sīn *absumpta salus, et te, pater optime Teucrûm...* (*Vir.*
Unde venit Titān, *et mox ubi sidera condit.* (*Lucan.*
Actæōn *ego sum: dominum cognoscite vestrum.* (*Ovid.*
Odit et ipse pater Plutōn, *odere sorores...* (*Virgil.*
Æthereusque Platōn, *et qui fabricaverat illum...* (*Manil.*

Greek accusatives in *AN* from nominatives in *AS*, and accusatives in *EN* from nominatives in *E* or *ES*, are likewise long, as *Æneān*, *Tiresiān*, *Anchisēn*, *Penelopēn*, *Calliopēn*—likewise Greek genitives plural in *ON*, of whatever declension they be, as *Cimmeriōn*, *Epigrammatōn*, *Bœotōn*, *Myrmidonōn*.

Tiresiān *alii lacrymis et supplice cœtu...* (*Statius.*
...*Occurrit*; *veterem* Anchisēn *agnoscit amicum.* (*Virgil.*
Persephonēn *amnes*, *silvæ*, *freta*, *nubila*, *clamant.* (*Sta.*
Cimmeriōn *etiam obscuras accessit ad oras.* (*Tibullus.*

Exception.—*ăn*, *Forsăn*, *Forsităn*, *ĭn*, *Tamĕn*, *Vidĕn'*, *Satĭn'*, are short; so are nouns in *EN*, which form the genitive in *ĭNIS* short, as *Nomĕn*, *Pectĕn*, *Tubĭcĕn*, *Tibīcĕn*, *Flumĕn*, *Flamĕn*, *Tegmĕn*, *Augmĕn*.

Forsităn *et*, *Priami fuerint quæ fata*, *requiras.* (*Virgil.*
...*Ipsa dedi.* Vidĕn' *ut jugulo consumpserit ensem?* (*Stat.*
Satĭn' *est id? Nescio*, *hercle: tantum jussu' sum...* (*Ter.*
Nomĕn *Arionium Siculas impleverat urbes.* (*Ovid.*
Cur vagus incedit totâ tibicĕn *in urbe?* (*Ovid.*

Exception II.—The Greek *ON* (written with an *O-micron*), in the singular number of the second declension, is short, as *Rhodŏn*, *Cerberŏn*, *Æacŏn*, *Peliŏn*, *Iliŏn*, *Erotiŏn*.—[The genitive plural in *ON* is long, as above remarked.]

Laudabunt alii claram Rhodŏn, *aut Mitylenen.* (*Hor.*
Cerberŏn *abstraxit*, *rabidâ qui percitus irâ...* (*Ovid.*
Peliŏn *hinnitu fugiens implevit acuto.* (*Virgil.*
Iliŏn, *et Tenedos*, *Simoïsque*, *et Xanthus*, *et Ide.* (*Ovid.*
Pallida nec nigras horrescat Erotiŏn *umbras.* (*Martial.*

But Greek accusatives in *ON*, of the Attic dialect, having an *O-mega* in the original, are long, as *Athōn*, *Androgeōn*, *Peneleōn*, *Nicoleōn* (of *Nicolēōs*, Attic for *Nicolāŭs*) *Demoleōn* (from *Demolēōs*, which Burmann restored to its station in Virgil, Æneid v, 265, for the sake of a more pleasing sound—*I* would add, for the sake of propriety.)

Hence *Athōn* cannot possibly be admitted as the true reading in Virgil, Georg. i, 332, where the measure absolutely requires the other accusative *Atho*; the long *O* being, not elided, but made short, before the succeding vowel—

Aut ăthŏ,| aut Rhodo-|-pen, aut alta Ceraunia telo...

Lastly, the final *N* is short in all Greek accusatives, of whatever declension, from nominatives whose final syllable is short, as *Maiăn*, *Æginăn*, *Scorpiŏn*, *Menelaŏn*, *Parĭn*, *Irĭn*, *Thetĭn*, *Itўn*, &c.

Namque ferunt raptam patriis Æginăn *ab undis.* (*Stat.*
Scorpiŏn *incendis caudâ, chelasque peruris.* (*Lucan.*
Tu fore tam lentum credis Menelaŏn *in irâ?* (*Ovid.*
Orbibus accingi solitis jubet Irĭn, *et omne....* (*Statius.*
...Et Thetĭn *et comites, et quos suppresserat ignes.* (*Stat.*
Tantaque nox animi est, Itўn *huc arcessite, dixit.* (*Ovid.*

Final R.

R *breve.*—Fūr *produc, fluvium* Nār, *adjice* Cūr, Fār,
Et Graiûm quotquot longum dant ēRIS, *et* Æthēr,
Aēr, Vēr, *et* Ibēr.—*Sit* Cŏr *breve.*—Celtiber *anceps.*—
Par *cum compositis, et* Lar, *producere vulgo*
Norma jubet, quamvis ratio breve poscat utrumque.

The final *R* is short, as in *Amilcăr*, *Sempĕr*, *Semivĭr*, *Precŏr*, *Hectŏr*, *Turtŭr*.

At senior Siculis exsultat Amilcăr *in arvis.* (*Sil. Italicus.*
Sempĕr *honos, nomenque tuum, laudesque, manebunt.* (*Vir.*
Inseruisse manus, impure ac semivĭr, *audes?* (*Lucan.*
Vos, o Calliope, precŏr, *adspirate canenti.* (*Virgil.*
Hectŏr *adest, secumque deos in prælia ducit.* (*Ovid.*
Nec gemere aëriâ cessabit turtŭr *ab ulmo.* (*Virgil.*

Exceptions.—*Cūr* is long, and likewise *Fār*, *Fūr*, *Ibēr*, *Nār*, *Vēr*, with those words of Greek origin which form their genitive in *ēRIS* long, as *Cratēr*, *Statēr*, &c.—and likewise *Aēr* and *Æthēr*.

Cūr *ego, si nequeo ignoroque, poëta salutor?* (*Horace.*
Si tibi durus Ibēr, *aut si tibi terga dedisset...* (*Lucan.*
Ante fores templi cratēr *antistitis auro...* (*Propertius.*
Largior hic campos æthēr *et lumine vestit...* (*Virgil.*

Cŏr is short—

Molle cŏr *ad timidas sic habet ille preces.* (*Ovid.*

and a verse, sometimes quoted from incorrect editions of the same author to prove it long, is found in more correct copies to prove the contrary, viz.

Molle meum levibusque cŏr *est violabile telis.* (*Ep.* xv, 79.

Celtiber, derived from *Ibēr* which has the *ER* long, is nevertheless found short in Martial.—

Ducit ad auriferas quod me Salo Celtibĕr *oras.* (x, 20.

Yet he elsewhere makes it long in the increment—

Vir Celtibēris *non tacende gentibus.* (i, 50.

Lar, and *Par* with its compounds, were included by Alvarez in the same class with *Fur* and *Far*, as

long: and indeed we find several examples of *Par* and its compounds long, and one of *Lar*—

Ludere pār impār, *equitare in arundine longâ.* (*Horace.*
Exagitant et Lār *et turba Diania fures.* (*Ovid.*

Nevertheless, when I see that *Par* and *Lar* increase short—when, in other nouns (without a single exception that I can recollect), I find the nominative *AR* short whenever the genitive has a short increment—and observe that even nouns which increase long have *AR* short in the nominative, as *Calcăr*, *Pulvinăr*, *Torculăr*—I conclude that *Par* and *Lar* were short also, and that, whenever we find them long, we are to consider them as made so by diastole. Accordingly, we find *Par* and its compounds short in Martianus Capella, Prudentius, and Avianus, to whose authority (though not decisive) we may allow some weight, when it is supported by reason and analogy.—Whoever thinks with me that the words in question are short, may expunge the two last lines of the rule, leaving *Par* and *Lar* to be included in the general precept, "*R breve*,"—Those who are of a contrary opinion may restore Alvarez's rule, as follows—

"R *breve*; *sed longum est* Fur, Par *cum pignore*, Lar,
"Nar,
"Cur, Far, *cum Græcis queis patrius ERIS*, *et* Æther,
"Aër, Ver, *et* Iber. *Mage* Cor *breve*. Celtiber
"*anceps*."

Final AS.

AS *produc.—Quartum Græcorum tertia casum*
Corripit—et rectum, per ADIS *si patrius exit.*

Words ending in *AS* mostly have their final syllable long, as *Æneās, Atlās, Pallās,* (masculine, making the genitive *Pallantis*), *Fās, Nefās, Musās,* and all verbs, in whatever tense, as *Amās, Doceās, Legās, Audĭās,* &c, &c.

Æneās ignarus abest! ignarus et absit. (*Virgil.*
Filius huic Pallās, *olli comes ibat Achates.* (*Virgil.*
Ipse docet quid agam: fās *est et ab hoste doceri.* (*Ovid.*
...Bactra vehit: sequiturque (nefās!) *Ægyptia conjux.*
(*Virgil.*
Inachi! quo properās? *eadem sequerisque fugisque.* (*Ovid.*

Exceptions.—Those Greek nouns in *AS* are short which make the genitive in *ADOS* or *ADIS,* as *Arcăs, Pallăs* feminine, and Latin words in *AS* formed after the manner of Greek patronymics, as *Appiăs.*

Cum quibus Alcides, et pius Arcăs *erat.* (*Martial.*
Bellica Pallăs *adest, et protegit ægide fratrem.* (*Ovid.*
Appiăs *expressis aëra pulsat aquis.* (*Ovid.*

Greek accusatives plural in *AS* of the third declension are likewise short, as *Troăs, Heroăs, Heroïdăs, Hectorăs, Lampadăs, Delphinăs,* &c.

In te fingebam violentos Troăs *ituros.* (*Ovid.*
Aut monstrare lyrâ veteres heroăs *alumno.* (*Statius.*
Jupiter ad veteres supplex heroïdăs *ibat.* (*Ovid.*
Et multos illic Hectorăs *esse puta.* (*Ovid.*

Lampadăs *igniferas manibus retinentia dextris.* (*Lucret.*
Orpheus in silvis, inter delphinăs *Arion.* (*Virgil.*

Final ES.

ES *dabitur longis.—Breviat sed tertia rectum,*
Cum patrii brevis est crescens penultima.—Pēs *hinc*
Excipitur, Pariēs, Ariēs, Abiēs*que,* Cerēs*que.*—
Corripito Es *de* Sum, Penĕs, *et neutralia Græca.*
His quintum et rectum numeri dent Græca secundi.

Final *ES* is long, as *Anchisēs, Locuplēs, Quotiēs, Octiēs, Deciēs*—the genitives of nouns in *E* of the first declension, as *Eurydicēs, Penelopēs, Idēs, Calliopēs*—the *ES* of verbs in every tense and conjugation (except *Es* from *Sum,* and its compounds) as *Docēs, Audiēs, Amēs, Legerēs, Fugissēs.*

Anchisēs *alacris palmas utrasque tetendit.* (*Virgil.*
Orbus es, et locuplēs, *et Bruto consule natus.* (*Martial.*
O! quotiēs *et quæ nobis Galatea locuta est!* (*Virgil.*
Ægrotas uno deciēs *aut sæpius anno.* (*Martial.*
Fatali Dido Libyēs *appellitur oræ.* (*Sil. Ital.*
Formosam resonare docēs *Amaryllida silvas.* (*Virgil.*
Æstivo servēs *ubi piscem tempore, quæris.* (*Martial.*
Pigra per hunc fugiēs *ingratæ flumina Lethes.* (*Martial.*

Exception.—Nouns of the third declension, which increase short in the genitive, have *ES* in the nominative short, as *Divĕs, Equĕs, Pedĕs, Hospĕs. Termĕs, Limĕs.*

Divĕs *agris, dives positis in fœnore nummis.* (*Horace.*
Mantica cui lumbos onere ulceret, atque equĕs *armos.*
(*Horace.*
...Obvius armato, seu cum pedĕs *iret in hostem.* (*Virgil.*
Vivitur ex rapto. Non hospĕs *ab hospite tutus.* (*Ovid.*
Germinat et numquam fallentis termĕs *olivæ.* (*Horace.*
Limĕs *agro positus, litem ut discerneret agris.* (*Virgil.*

But *Abiēs, Ariēs, Cerēs, Pariēs,* are long, and likewise *Pēs* with its compounds, as *Cornipēs, Sonipēs.*
Populus in fluviis, abiēs *in montibus altis.* (*Virgil.*
....Creditur: ipse ariēs *etiam nunc vellera siccat.* (*Virg.*
Flava Cerēs *alto nequidquam spectat Olympo.* (*Virgil.*
Nec pēs *ire potest. Intra quoque viscera saxum est.* (*Ov.*
Quam fixam pariēs *illos servabat in usus.* (*Virgil.*
Stat sonipēs, *et fræna ferox spumantia mandit.* (*Virgil.*

Perhaps, however, when we advert to the agreement in quantity between the *ES* of the nominative and the penultima of the genitive in other nouns of the third declension, we may be allowed to suspect that the *ES* in every one of these excepted nouns was also in reality short, and that we only find them accidentally made long by cæsura or diastole, especially if we recollect that *Abies, Aries, Paries, Sonipes,* could not have been introduced into heroic verse without a licence of some kind, and that instances of *Pes* and its compounds are found with the *ES* short in Ausonius and Prudentius, authorised besides by the testimony of the grammarian Probus, who asserts that they properly are short.

Exception II.—*Es* in the present tense of the verb *Sum* is short, as are also its compounds, *Potĕs*, *Abĕs*, *Adĕs*, *Prodĕs*, &c,—likewise the preposition *Penĕs*, Greek neuters in *ES*, as *Cacoëthĕs*, *Hippomanĕs*, &c—and Greek nominatives and vocatives plural of the third declension, from nouns which increase in the genitive singular, but which do not form that case in *EOS*, as *Tritonĕs*, *Arcadĕs*, *Troĕs*, *Rhetorĕs*, *Dæmonĕs*, *Amazonĕs*, *Troadĕs*, *Æneadĕs*, *Italidĕs*.

Quisquis ĕs, *amissos hinc jam obliviscere Graios*. (*Virgil.*
Tu potĕs *et patriæ miles et esse decus*. (*Martial.*
Quem penĕs *arbitrium est, et jus, et norma loquendi*. (*Horace.*
...*Scribendi* cacoëthĕs, *et ægro in corde senescit*. (*Juven.*
Armigeri Tritonĕs *eunt, scopulosaque cete*. (*Statius.*
...*Albentes laniata comas. Date*, Troadĕs, *urnam*. (*Ovid.*

But nominatives and vocatives plural in *ES*, of Greek nouns forming the genitive singular in *EOS*, are long, as *Hæresēs*, *Crisēs*, *Phrasēs*, *Metamorphosēs*, &c; because those plural cases are written in the original Greek with the diphthong ΕΙΣ, contracted from ΕΕΣ:—and

N. B. A verse heretofore quoted from Ovid, Heroïd. x, 86, to prove that the plural accusative *ES* is sometimes short, merits not the smallest attention, as the text is not ascertained, and the best critics unanimously agree in rejecting the word *Tigres*, which furnished the pretended proof.

Note, moreover, that, although *Es* in the present tense of *Sum* be short, the final syllable of *Essēs*

is *not* short, as asserted in a modern Prosody. It is certainly long: and, although I cannot immediately produce *Esses* itself in any verse capable of serving as proof, it may be sufficient to quote its compound *Possēs*, with an example of the plural *Essēmus*—to refer the reader to my remarks on the agreement between the last syllable of the second person singular, and the penultima of the first and second plural, in page 51—and to add, that, in *all* other verbs, the *ES* of the imperfect subjunctive is invariably long.

Pontice, voce tuâ possēs *adamanta movere.* (*Martial.*
Essēmus *miseri sine crimine; sorsque querenda...* (*Ovid.*

There is an entire class of words, overlooked, it seems, by prosodians, but which may very properly, I conceive, have the final *ES* short: I mean such Greek vocatives as *Demosthenes*, written in the original with an *E-psilon*, and coming from nominatives in *ES* which form the genitive in *EOS*. But learners must beware of forming similar vocatives from such names as *Achilles*, *Ulysses*, &c, in which the *ES* of the nominative is merely a Doricism for *EUS*; my remark extending only to those whose nominative originally ends in *ES* without the intervention of any dialect or poetic licence.

Final IS and YS.

Corripies IS *et* YS.—*Plurales excipe casus.*
Glīs, Sīs, Vīs *verbum ac nomen*, Nolīsque, Velīsque,

Audīs *cum sociis, quorum et genitivus in* INIS, ENTIS*ve, aut* ITIS *longum, producito semper.*— RIS *conjunctivum mos est variare poëtis.*

Final *IS* and *YS* are short, as *Bĭs, Apĭs, Aĭs, Inquĭs, Thetĭs, Tethўs, Itўs, Chelўs, Erinnўs.*

Tum bĭs *ad occasum, bis se convertit ad ortum.* (*Ovid.*

Non apĭs *inde tulit collectos sedula flores.* (*Ovid.*

Donavi tamen, inquĭs, *amico millia quinque.* (*Martial.*

Jamdudum tacito lustrat Thetĭs *omnia visu.* (*Statius.*

Tethўs *et extremo sæpe recepta loco est.* (*Ovid.*

Alter erit tum Tiphўs, *et altera quæ vehat Argo...* (*Virgil.*

Exception.—All plural cases ending in *IS* have that syllable long, as *Musīs, Virīs, Armīs, Nobīs, Vobīs, Quīs* for *quibus, Omnīs, Urbīs.*—Likewise such contracted plurals as *Erinnȳs* for *Erinnyes* or *Erinnyas,* have the *YS* long.

Præsentemque virīs *intentant omnia mortem.* (*Virgil.*

O Melibœe! Deus nobīs *hæc otia fecit.* (*Virgil.*

Atque utinam ex vobīs *unus, vestrique fuissem...* (*Virgil.*

Quīs *ante ora patrum Trojæ sub mœnibus altis...* (*Virgil.*

Non omnīs *arbusta juvant, humilesque myricæ.* (*Virgil.*

Adde tot egregias urbīs, *operumque laborem.* (*Virgil.*

for so the last three verses are given in the best modern editions, which follow the same orthography in similar cases.

Audīs, and the same part of all other verbs of the fourth conjugation—*Glīs, Vīs* whether noun or verb,

Velīs, and *Sīs*, with their compounds, as *Quamvīs*, *Nolīs*, *Malīs*, *Adsīs*, *Possīs*—likewise have the *IS* long.

Nescīs, *heu! nescis dominæ fastidia Romæ.* (*Martial.*
Non ea vīs *animo, nec tanta superbia victis.* (*Virgil.*
....*Si* vīs *esse aliquis. Probitas laudatur et alget.* (*Juv.*
Esse velīs, *oro, serus conviva Tonantis.* (*Martial.*
Magnas Græcorum malīs *implere catervas.* (*Horace.*
...*Cum* sīs, *et prave sectum stomacheris ob unguem.* (*Hor.*
...*Et lædant silicem.* Possīs *ignavus haberi.* (*Juvenal.*

In effect, *Sis*, being a crasis of *Sīēs*, must necessarily be long. Yet the following passage is quoted from Juvenal, v, 10—

Tam jejuna fames? cum possĭs *honestius illic*
Et tremere, et sordes farris mordere canini.

But it is to be remembered that some copies give *Possit*, having *Fames* for its nominative, and producing, I conceive, a beautiful prosopopœïa. To those, however, who do not relish the idea of "shivering "Hunger gnawing her black crust in a bleak corner," perhaps *Fas sit* may be more palatable, though to me it is not.

A modern Prosody asserts that the verbs *Faxis* and *Ausis* have the final syllable long. But, since we find that the first and second persons plural of the same tense (which I have called the *Future Pluperfect*) have the penultima short, we may conclude, by the rule which I have laid down in page 51, that the final syllable of *Faxis* and *Ausis* is naturally short likewise, though it may occasionally be found long by diastole or cæsura. Or, should the reader think that *Faxis*

and *Ausis* belong to the common future subjunctive, the *IS* may indiscriminately be either long or short.

Exception II.—The final *IS* is long in those nouns which form their genitives in *ENTIS*, *INIS*, or *ITIS* with the penultima long, as *Simōīs*, *Salamīs*, *Samnīs*, *Līs*.

Hac ibat Simōīs: *hæc est Sigeïa tellus.* (*Ovid.*
Samnīs *in ludo ac rudibus caussis satis asper.* (*Lucilius.*
Grammatici certant, et adhuc sub judice līs *est.* (*Horace.*

RIS of the subjunctive has already passed under consideration in page 52. If any person continue to think that the syllable is not common, he may expunge the concluding line which I have added to the rule above. Or, if he think the future alone to be common, he may alter the line to

RIS *conjunctivum mos est vāriare* futuro.

Final OS.

Vult OS *produci.*—Compŏs *breviatur, et* Impŏs,
Os*que* ossis:—*Graiûm neutralia jungito, ut* Argŏs—
Et quot in OS *Latiæ flectuntur more secundæ,*
Scripta per O parvum;—*patrios quibus adde Pelasgos.*

Final *OS* is long, as in *Dominōs* and other plural accusatives of the second declension —*ōs oris*, *Trōs*, *Minōs*, *Herōs*, *Athōs*, and all other words which are written in Greek with an *O-mega*, as *Androgeōs*, with those proper names that change *lāŏs* (a trochee) to

lĕos (an iambus) according to the Attic dialect, as *Penelĕōs, Demolĕōs, Menelĕōs, Nicolĕōs*, &c.

Ducit Itonæōs *et Alalcomenea Minervæ*
Agmina *. (*Statius. Theb.* vii. 339.

ōs *homini sublime dedit, cælumque tueri*... (*Ovid.*

Trōs *Anchisiade, facilis descensus Averni.* (*Virgil.*

Quantus Athōs, *aut quantus Eryx, aut ipse coruscis*...
(*Virgil.*

...Androgeōs *effert nobis, socia agmina credens.* (*Virgil.*

[* This passage, together with Pyrrhus's inscription —

Τους Ῥωμαιους ὁ Μολοσσος ΙΤΩΝΙΔΙ δωρον ΑΘΑΝΑ
Πυρρος απο Ῥρασεων εκρεμασε Γαλατας, &c—

may serve to determine the meaning of Αλαλκομενηϊς Αθηνη in Homer, Iliad Δ, 8.]

Exceptions.—*Os* (a bone) is short, and likewise its compound *Exŏs*, together with *Compŏs*, *Impŏs*, and Greek neuters, as *Chaŏs, Melŏs, Argŏs*, &c.

...Exŏs *et exsanguis tumidos perfluctuat artus.* (*Lucret.*

Insequere, et voti postmodo compŏs *eris.* (*Ovid.*

Et Chaŏs, *et Phlegethon, loca nocte silentia late.* (*Virgil.*

...*Nunc super* Argŏs *arant: veteres ubi fabula Thebas.*
(*Lucan.*

Also Greek nouns of the second declension (written in the original with an *O-micron*) have the *Os* short, as *Tyrŏs, Arctŏs, Hiŏs*.—(Those written with an *O-mega* are long, as noticed above.)

Et Tyrŏs *instabilis, pretiosaque murice Sidon.* (*Lucan.*

Nescia nec nostri nominis Arctŏs *erat.* (*Martial.*

Tum, cum tristis erat, defensa est Iliŏs *armis.* (*Ovid.*

and *Ausis* belong to the common future subjunctive, the *IS* may indiscriminately be either long or short.

Exception II.—The final *IS* is long in those nouns which form their genitives in *ENTIS*, *INIS*, or *ITIS* with the penultima long, as *Simoïs*, *Salamīs*, *Samnīs*, *Līs*.

Hac ibat Simoïs: *hæc est Sigeïa tellus.* (*Ovid.*
Samnīs *in ludo ac rudibus caussis satis asper.* (*Lucilius.*
Grammatici certant, et adhuc sub judice līs *est.* (*Horace.*

RIS of the subjunctive has already passed under consideration in page 52. If any person continue to think that the syllable is not common, he may expunge the concluding line which I have added to the rule above. Or, if he think the future alone to be common, he may alter the line to

RIS *conjunctivum mos est variare* futuro.

Final OS.

Vult OS *produci.*—Compŏs *breviatur, et* Impŏs,
Os*que* ossis:—*Graiûm neutralia jungito, ut* Argŏs—
Et quot in OS *Latiæ flectuntur more secundæ,*
Scripta per O parvum;—*patrios quibus adde Pelasgos.*

Final *OS* is long, as in *Dominōs* and other plural accusatives of the second declension —*ōs oris*, *Trōs*, *Minōs*, *Herōs*, *Athōs*, and all other words which are written in Greek with an *O-mega*, as *Androgeōs*, with those proper names that change *lāŏs* (a trochee) to

lĕōs (an iambus) according to the Attic dialect, as *Penelĕōs, Demolĕōs, Menelĕōs, Nicolĕōs*, &c.

Ducit Itonæōs *et Alalcomenea Minervæ*
Agmina *. (*Statius. Theb.* vii, 339.

ōs *homini sublime dedit, cælumque tueri...* (*Ovid.*

Trōs *Anchisiade, facilis descensus Averni.* (*Virgil.*

Quantus Athōs, *aut quantus Eryx, aut ipse coruscis...* (*Virgil.*

...Androgeōs *offert nobis, socia agmina credens.* (*Virgil.*

[* This passage, together with Pyrrhus's inscription —

Τους Θυρεους ὁ Μολοσσος ΙΤΩΝΙΔΙ δωρον ΑΘΑΝΑ
Πυρρος απο Θρασεων εκρεμασε Γαλαταν, &c—

may serve to determine the meaning of Αλαλκομενηϊς Αθηνη in Homer, Iliad Δ, 8.]

Exceptions.—*Os* (a bone) is short, and likewise its compound *Exŏs*, together with *Compŏs*, *Impŏs*, and Greek neuters, as *Chaŏs, Melŏs, Argŏs*, &c.

...Exŏs *et exsanguis tumidos perfluctuat artus.* (*Lucret.*

Insequere, et voti postmodo compŏs *eris.* (*Ovid.*

Et Chaŏs, *et Phlegethon, loca nocte silentia late.* (*Virgil.*

...*Nunc super* Argŏs *arant: veteres ubi fabula Thebas.* (*Lucan.*

Also Greek nouns of the second declension (written in the original with an *O-micron*) have the *OS* short, as *Tyrŏs, Arctŏs, Iliŏs.*—(Those written with an *O-mega* are long, as noticed above.)

Et Tyrŏs *instabilis, pretiosaque murice Sidon.* (*Lucan.*

Nescia nec nostri nominis Arctŏs *erat.* (*Martial.*

Tum, cum tristis erat, defensa est Iliŏs *armis.* (*Ovid,*

Finally, all genitives in *OS*, from whatever nominatives they may come, are short, as *Palladŏs*, *Prometheŏs*, *Typhoëŏs*, *Typhoïdŏs*, *Tethyŏs*, *Orpheŏs*.

Cærula quot baccas Palladŏs *arbor habet.* (*Ovid.*
O furor! o homines, dirique Prometheŏs *artes!* (*Stat.*
Alta jacet vasti super ora Typhoëŏs *Ætnæ.* (*Ovid.*
Arva Phaon celebrat diversa Typhoïdŏs *Ætnæ.* (*Ovid.*
...Tethyŏs *unda vagæ lunaribus æstuet horis.* (*Lucan.*
...Tereŏs, *aut cænam, crude Thyesta, tuam.* (*Martial.*

To these authorities let me add the following distich from Ovid, Ibis, 599 —

Diripiantque tuos insanis unguibus artus
Strymoniæ matres, Orpheŏs *esse ratæ*—

which has been quoted by some modern grammarians, with *Orpheon* in the second line, to prove that nouns in *EUS* (diphthong *EU*) may form their accusative in EON. Even if that assertion were true, it is easy to discover that *Orpheon* is here inadmissible, and that *ratæ tuos artus esse Orpheon* is much less elegant than *ratæ tuos artus esse* [artus] *Orpheos*, which reading has enjoyed the sanction of the literati for more than a century.

Although genitives in *OS* be short, I can see no reason why those in *EOS*, from nominatives in *IS* or *EUS*, should be *always* and *necessarily* short, or why other poets might not with equal propriety have availed themselves of the Attic dialect, to make the *OS* long in *Neapoleōs*, for instance, or *Atreōs*, if the exigency of their versification had so required, as

Virgil took advantage of the Ionic to make the penultima long in *Idomenēa* and *Ilionēa*. If we had more of the Roman poetry extant, we might probably find numerous examples of such licence: perhaps even, if it had seasonably occurred to me to note that particular in reading the few poets who have reached our time, I might have been able to produce some which now escape detection under the cloke of cæsura. (*See page* 102.)

Neither do I see any reason why, in Latin, such feminine names in *O* as *Clio*, *Alecto*, *Manto*, *Calypso*, should be allowed only the contracted genitive in *US* (ους) merely because, in the few instances where the Roman poets have written them in the genitive, they *happened* to use the contracted form, as best suiting their immediate purpose. Would it not be as well to say, "Genitive *Alectŏŏs*, by contraction *Alectūs*," and indifferently to write either the one or the other, as occasion might require?

Final US.

US *breve ponatur.* — *Produc monosyllaba, quæque*
Casibus increscunt longis — *et nomina quartæ,*
Exceptis numeri recto quintoque prioris.
Producas conflata a Πους, *contractaque Græca*
In recto ac patrio, ac venerandum nomen Iesūs.

Final *US* is short, as in *Tityrŭs*, *Litŭs*, *Ambobŭs*, *Montibŭs*, *Portubŭs*, *Amamŭs* and all other verbs, and

in the nominative and vocative singular of the fourth declension.

Incipe: pascentes servabit Tityrŭs *hædos.* (*Virgil.*
Heu! fuge crudeles terras! fuge litŭs *avarum.* (*Virgil.*
Una salus ambobŭs *erit: mihi* parvŭs *Iŭlus...* (*Virgil.*
Montibŭs *in nostris solus tibi certet Amyntas.* (*Virgil.*
Portubŭs *egredior, ventisque ferenti*bŭs *usus...* (*Ovid.*
Seriŭs *aut citius sedem* properamŭs *ad unam.* (*Ovid.*
Hic Dolopum manŭs, *hic sævus tendebat Achilles.* (*Virgil.*
O patria! o divûm domŭs *Ilium! et inclyta bello...*
(*Virgil.*

Exception. — *US* is long in monosyllables, as *Plūs, Rūs, Tūs* — in the genitive singular, and nominative, accusative, and vocative plural, of the fourth declension — and in all nouns of the third declension which increase long, as *Salūs, Tellūs, Palūs*; under which description we may, without making a separate rule, include those Greek names in *US* which form their genitives in *UNTIS*, as *Opūs, Amathūs, Pessinūs*, &c.

Plūs *illâ vobis acie, quam creditis, actum est.* (*Lucan.*
Romæ rūs *optas, absentem rusticus urbem.* (*Horace.*
Angulus ille feret piper et tūs *ocyus uvâ.* (*Horace.*
Hos aditūs *urbem Martis habere decet.* (*Martial.*
Mox etiam fruges tellūs *inarata ferebat.* (*Ovid.*
Est Amathūs, *est celsa mihi Paphos, atque Cythera.*
(*Virgil.*
Djs juranda palūs, *oculis incognita nostris.* (*Ovid.*

We find, however, one instance of *Palŭs* short, viz. in Horace, Art. 65 —

Regis opus, sterilisque diu palŭs, *aptaque remis.*

Here, however, it is to be observed that Messrs. Bentley, Cuningham, and Wakefield, have given different readings from conjecture, thinking it highly improbable that Horace could have written the line thus. Indeed I am of the same opinion, unless perchance he intended *Palus* to be of the second or fourth declension; in which case the *US* would be properly short without any violation of quantity. And perhaps, when we consider the supposed derivation of *Palus* from Παλος or Πηλος, and recollect how many other nouns belong to different declensions, as well as verbs to different conjugations, we may not deem it altogether improbable that such was Horace's intention.

Exception II. — *US* is long in the compounds of Πους (forming the genitive in *PODIS* or *PODOS*) as *Tripūs, Melampūs, Œdipūs, Polypūs.*

Hic Œdipūs *Ægea tranabit freta.* (*Seneca, Phœn.*

But *Polypus* of the second declension (borrowed from the Doric dialect) has the *US* short; and so it may likewise be in *Œdipus* and *Melampus* under the same circumstance.

US is long in *Panthūs* and such other names written in Greek with the diphthong ΟΥΣ contracted from ΟΟΣ — and in genitives from feminine nominatives in *O*, as *Mantūs, Cliūs, Eratūs, Sapphūs, Didūs, Iūs, Inūs, Spiūs, Clothūs, Alectūs, Enyūs,* &c, which are in like manner written in Greek with a diphthong con-

tracted from ΟΟΣ. — Finally, *Iesūs* (in Greek Ιησους) has the *US* long.

Panthūs *Othryades, arcis Phœbique sacerdos.* (*Virgil.*
Fatidicæ Mantūs, *et Tusci filius amnis.* (*Virgil.*
Didūs *atque suum misceri sanguine sanguen.* (*Varro.*

Syllables variously affected by Poetic Practice.

Cæsura.

Ultima cujusvis si restet syllaba vocis
Perfectum post cæsa pedem, Cæsura *vocatur.*

In scanning verse, whenever, after pronouncing a foot, we cut off the final syllable of a word to furnish the first syllable of the succeeding foot, we call that separation a *cæsura*; and the name of *cæsura* is frequently given to the syllable itself which is so cut off. — Thus, in the following line —

Pasto-|-res *ovi*-|-um *tene*-|-ros *depellere fœtus*—

the *cæsura* takes place in *-res*, *-um*, and *-ros*.

Syllaba sæpe brevis cæsurâ extenditur, etsi
Litera nec duplex nec consona bina sequatur.

A short syllable in the cæsura is frequently made long, without being followed by two consonants or a double letter; the pause and emphasis being sufficient to produce the same effect as if the final consonant were doubled, or the final vowel pronounced with double length.

Ipse, ubi tempus erīt, *omnes in fonte lavabo.* (*Virgil.*
Dona dehinc auro gravīa *sectoque elephanto.* (*Virgil.*

This power of the cæsura affects the syllable remaining after the first foot (called the *tribemimeris*), as

Pectori-|-būs *inhians, spirantia consulit exta* —

the syllable remaining after the second foot (called the *penthemimeris*), as

Emicat| *Eurya*-|-lūs, *et munere victor amici* —

the syllable remaining after the third foot (called the *hephthemimeris*), as

Per ter-|-*ram, et ver*-|-*sâ pul*-|-vīs *inscribitur hastâ* —

and the syllable remaining after the fourth foot (called the *ennehemimeris*), as

Graius ho-|-*mo infec*-|-*tos lin*-|-*quens profu*-|-gūs *hy*-
menæos —

in which cases, equal emphasis is supposed to be laid on those final syllables as if they were written *Pectoribu*SS, *Euryalu*SS, *Pulvi*SS, *Profugu*SS.

If any person object to this mode of reading, I pray him to recollect that it is not now recommended for the first time, but has long enjoyed the sanction of the learned and judicious Dr. Clarke. That able critic, in a note to his Homer, Iliad A, 51, where the word *Bĕlŏs* has the final syllable made long by the cæsura, directs us to pronounce it *Belo*SS —

Autar epeit' autoisĭ bĕloSS *ekhepeukes ephieis* —

meaning, I presume, that we should utter it as we do the English word *acro*SS, the last syllable receiving the chief emphasis — I will not say "*accent*," lest I be accused of wishing to sacrifice accent to quantity.

It is by no means my intention to sacrifice either accent to quantity or quantity to accent: nor would any man show himself more scrupulously observant of the true Roman accent than I, if there were now living any person capable of ascertaining *what* that accent was, and willing to teach us *how* we should apply it. But there lies the grand, the insuperable, difficulty. The accent of the old Romans is irrecoverably lost: and is it, I ask, altogether certain that we are infallibly right in applying to their words the accent of a modern language, especially of a language so widely different from theirs as the English?

To show by a living example how liable we may be to error in sounding one language according to the accent of another, I only appeal to any man who understands the genuine accent of the French, whether the grave, the acute, and the circumflex, do not produce very different effects: and I then ask him, whether an Englishman, though he be made perfectly acquainted with the *general* sound of the French vowels and consonants, can, by any possible application of the accent as he has been taught to observe it in his own language, ever learn to pronounce the French with due discrimination between the grave, the acute, and the circumflex, unless he hear it spoken by persons to whom the true pronunciation is familiar. Nay, even in one and the same language, the proper and universally acknowledged *prose* accent cannot and *must* not be always observed in either writing or reading poetry. I cannot prove my assertion by any Latin

example in which the quantity is not altered together with the accent: but, of those words in which a change of accent is the unavoidable consequence of an alteration in the quantity, the number is considerable, and fully sufficient to justify my remark. *Vólucres*, for instance, and *Pháretram*, and *Ténebris*, are commonly accented in prose on the first syllable, and so they are in poetry (I inquire not whether properly or otherwise) while the second syllable remains short: but, so soon as that becomes long, the accent is immediately changed, and *every* scholar pronounces *Volúcres*, *Pharétram*, *Tenébris*, as in the following lines —

Obscœnique canes, *importunæque* volúcres.
Virginibus Tyriis mos est gestare pharétram.
Sævit et in lucem Stygiis emissa tenébris.

Now, by the same rule — viz. that of a change in the accent arising from an alteration in the quantity — I ask whether words of *two* syllables may not with equal propriety be differently accented according to their different quantity, as words of *three*. For example, although we may in prose — and likewise in poetry when the first syllable is long — pronounce *pátres*, *ágros*, *átrox*, may we not be allowed to lay a different accent on these words when the first syllable is short, and to pronounce *patrés*, *agrós*, *atróx*, in the subsequent verses?

Albanique pătrés, *atque altæ mœnia Romæ.*
Sternit ăgrós, *sternit sata læta, boumque labores.*
Ecce inimicus ătróx *magno stridore per auras.....*

And, if it be right to transpose the accent in words

which change the quantity of the *first* syllable, can it be wrong to transpose it in those which have the quantity of the *final* syllable changed by position or cæsura, as *Belos*, above *?

In short, would there be any harm in coolly reconsidering all those passages respecting *accent* which are quoted from the ancients, and impartially examining whether the writers really intended that the rules of *prose* accent ſhould in all cases be rigidly observed in reading *poetry?* whether, for inſtance, Quintilian intended it when he talked of pronouncing *Circum litora* (Æneid iv, 254) as a ſingle word, with a ſingle acute accent ("*dissimulatâ distinctione....tamquam in unâ voce, una est acuta*"—*Inſt.* i, 5)—whether the "*dissimulata distinctio*" might not have been uſual in other cases too, in which one word ſuffered a change, and another a total privation, of its *prose* accent.—and whether, upon this ground, the word *volat*, in the line—

Cæruleo per ſumma lĕvīs vŏlăt *æquora curru*—

might not have tranſferred its accent to the final ſyllable of *levis*, ſo as to make it *lĕvíSS*, according to Dr. Clarke's rule, and to leave, purſuant to Quintilian's hint, "*only one acute*" for the four ſyllables, viz. *lĕvís vŏlăt*.

* In page 65 of "*Metron-ariſton*," I find that there are ſome learned men in this country who have publicly adopted the mode of reading according to quantity—as the Rev. Mr. *Collier*, of Trinity-college, Cambridge, and the Rev. Mr. *Stock*, maſter of the foundation-ſchool at Gloceſter. I am informed that the ſame practice is likewiſe followed by other reſpectable teachers.

I ask, indeed, whether it be a reasonable supposition that the Romans should without scruple have violated the prose accent in comic poetry which more nearly approaches to prose language, and yet have rigidly observed it in the more exalted strains of lyric and heroic song. From Cicero, Paradox iii, 2, we learn that the actors on the stage were obliged to pay the utmost attention to strict propriety of pronunciation, and were hissed off for trespassing in a single syllable. By Dr. Bentley, the great champion of accent, we are taught (de Metr. Terent.) that *Malúm*, &c, are to be accented on the final syllable: and accordingly, in the first scene of the Andria, we find no less than *fifty-five* words so accented by him, as *Aderát*, *Igitúr*, &c. I readily admit this to have been proper, and that neither the doctor nor the actor would have been hissed off the stage for such pronunciation. But, if proper in Terence to transfer the accent to the final syllable, why improper in Horace or Virgil?

I leave the question to be determined by more competent judges than myself: and, without pretending to decide which is the right mode or which the wrong, I refer my reader to two late publications, the one in favour of quantity, entitled "*Metron-ariston*," said to have been written by the late Dr. Warner — the other, a treatise "*on the Prosodies of the Greek and* "*Latin Languages*," attributed to a learned prelate of the established church, and supporting the cause of accent.

Synæresis,

Syllaba de geminâ facta una Synæresis *esto.*

When two vowels, which naturally make separate syllables, are pronounced as one syllable, we call such contraction a *Synæresis*, as in the following examples—

Seu lento fuerint alvEAria *vimine texta.* (*Virgil.*
...Uno EOdem*que tulit partu, paribusque revinxit.* (*Vir.*
Eripere EI *noli quod multo carius illi...* (*Catullus.*
...Ferre ubi tempus erit, clypeumque IIs *jungere donis.* (*Statius.*
Tityre, pascentes a flumine rEIce *capellas.* (*Virgil.*
DenarIIs *tribus invitas, et mane togatum.* (*Martial.*
Unius ob noxam, et furias Ajacis, OïlEI. (*Virgil.*
Nec pater Ismario, nec mater, profuit OrphEO. (*Virgil.*
...MalUIsti *dici. Græce ergo, prætor, Athenis...* (*Lucil.*
...Flos VeronensIUm *depereunt juvenum.* (*Catullus.*

Here the learner will do well to observe that a synæresis like that in the last quoted line was the original cause of the genitives plural in *UM* instead of *IUM* from many nouns of the third declension, as *Parentum* and *Civitatum*, for *Parentium* and *Civitatium*; unless perhaps grammarians should rather choose to attribute such contractions to syncope, as *Viridum* (Statius, Theb. ii, 279) for *Viridium*, and *Apum* for *Apium*.

The following example of synæresis, in Lucretius, ii, 1060, as amended by Mr. Wakefield—

Tandem cOAluerint *ea, quæ, conjecta repente...* will serve to explain the formation of *Cōgo* from *Cŏăgo*, first by synæresis, and finally by crasis. — *Cætus*, too, is only a synæresis, the word being formed of *Co* and the supine *Itum* from *Eo*.

The use of synæresis is frequent in *Dii*, *Diis*, *Ii*, *Iidem*, *Iisdem*, *Dein*, *Deinceps*, *Deinde*, *Deest*, *Deerat*, *Deero*, *Deerit*, *Deerunt*, *Deesse*, *Cui*, and *Huic*.

Iidem, *cum fortes animos præcepta subissent...* (*Lucan.*
Sint Mæcenates; non deerunt, *Flacce*, *Marones.* (*Mar.*
Cui *pater intactam dederat, primisque jugârat...* (*Virgil.*
Huic *conjux Sichæus erat, ditissimus agri...* (*Virgil.*

As to *Cui* and *Huic*, though they frequently occur as dissyllables in the comic writers, we do not find either of the words in Virgil, Horace, Ovid, and many other poets, except as a single long syllable. At least, their writings furnish no instance in which it can be *proved* that they intended *Huic* or *Cui* for two syllables, as would be the case if we were to find the first syllable short, and the other made long by cæsura or position, as in the following passage from Statius, Silv. i, 2, 135 —

Falsus hŭīc *pennas et cornua sumeret æthræ Rector....*

A synæresis of a different kind occurs in Statius, Theb. xii, 2,

...*Ortus, et instantem cornu* tenuiore *videbat* —

where we must, I presume, pronounce *Tĕnŭ-yōre*: for, if we were to read it *TenWiore*, as *TenWia* in Georg. i, 397, the first syllable would become long, and we could not measure the line as a hexameter.

Similar instances are found in the same author (according to some editions) Theb. iv, 697 — v, 597 — vi, 196: but the readings are not sufficiently ascertained.

With respect to *SemIAnimis*, *SemIHOmo*, &c, as in the following examples from Virgil —

SemIAnimes*que micant digiti, ferrumque retractant* —

SemIHOminis *Caci facies quam dira tenebat* —

they are not to be ranked under synæresis, which would make the second syllable in each of these verses long, whereas it is now short. The *I* is, in both cases, supposed to be elided, and the words to be read *Sem' ănimis*, *Sem' hŏminis*.

AntEambulo, *AntEhac*, *AntEit*, *DEhinc*, in the following examples, may also be supposed rather to have the *E* elided, than making one syllable with the following vowel: and perhaps the same remark may apply to *Deinde* and *Dehinc*, as well as to other words which are commonly ranked under synæresis. — In *Contraire*, the *A* is elided.

Sum comes ipse tuus, tumidique antEambulo *regis.* (*Mar.*
Plurimaque humanis antEhac *incognita mensis.* (*Lucan.*
Qui candore nives antEirent, *cursibus auras.* (*Virgil.*
...Tigribus? aut sævos Libyæ contrAire *leones?* (*Statius.*
Deest *jam terræ fugæ: pelagus Trojamne petemus?* (*Virgil.*
Dehinc *sociare choros, castisque accedere sacris.* (*Statius.*
Et simulat transire domum; mox deinde *recurrit.* (*Tibul.*

Note, however, that the *De* is not, in every such case, necessarily subject to either synæresis or elision,

since, besides numerous instances in which we find it preserved and made short, as in *Dĕhinc*, *Dĕīnde*, *Dĕhisco*, &c, we sometimes see it retain its original quantity, as in *Dēhōrtatur*, quoted from Ennius by A Gellius, vii, 2, and in *Dēēst*, Statius, Theb. xi, 276.

Annibal audaci cum pectore dēhortatur.
Dēēst *servitio plebes: hos ignis egentes....*

Statius furnishes two other examples of the same kind, Theb. viii, 236, and x, 235, if the text be correct in those places; for the readings are not certain.

Diæresis or Dialysis.

Distrahit in geminas resoluta Diæresis *unam.*

A *Diæresis* is the division of one syllable into two, as *Auraï* for *auræ*—*Sŭädent* for *suadent*—*Trŏïa* for *Troja* or *Troi-a* (see page 9)—*Silŭæ*, *Dissolŭo*, *Evolŭo*, for *silvæ*, *dissolvo*, *evolvo*, &c.

Æthereum sensum, atque auraï *simplicis ignem.* (*Virgil.*
Atque alios alii irrident; Veneremque, sŭädent.... (*Lucr.*
Quæ luem tantam Trŏïæ *atque Achivis.* (*Seneca.*
Nunc mare, nunc silŭæ... (*Horace.*
Sit satis, ornatus dissolŭisse *comæ.* (*Tibullus.*
Debuerant fusos evolŭisse *suos.* (*Ovid.*

To modern ears, accustomed to the English sound of the *V*, such a diæresis as that in *Silŭæ* may appear somewhat extraordinary. But we will be easily reconciled to it, when we recollect that the words were usually pronounced *SilWæ*, *DissolWo*, &c; in which case there was very little difference between the *W*

making part of a syllable with the following vowel, and the *U* making a separate syllable, and uttered with the broad sound given to it by the modern Italians and Germans, nearly like our *OO* in the word *Foot*. And let me add, that the Roman poets, it is extremely probable, intended such diæreses on many occasions which pass unobserved by modern readers. For example, since the *I* and *U* are short in *Sĭlŭæ*, and the *O* and *U* in *Vŏlŭo* and *Sŏlŭo*, who can assert that we should not read them so in the following lines of Virgil, and indeed in every other passage of heroic or elegeiac poetry where we commonly suppose the *Sil-*, *Vol-*, or *Sol-*, to make the latter half of a spondee?

Et claro sĭlŭas *cernes Aquilone moveri.* (*Georg.* i, 460.
Saxum ingens vŏlŭunt *alii, radiisque rotarum...*
(*Æn.* vi, 616.
Extemplo Æneæ sŏlŭuntur *frigore membra.* (*Æn.* i, 96.

I will not pretend to affirm that we *ought* so to pronounce the words: but I think they would in that manner sound better than with our modern *V*, and would give us a more lively and picturesque description of the waving of the forests, the rolling of the huge stone, and Æneas's shivering fit.

A similar diæresis took place perhaps much oftener than we suspect in syllables containing what we call the consonant *J*. That letter we know to have been in reality a vowel, as we find it in *Jam*, which is frequently used by the comic writers as a dissyllable — in its compound *Et-jam* or *Etiam*, which is uni-

versally acknowledged to contain three syllables — in *Julius*, which Virgil never could have derived from *Iülus*, if he had pronounced the first syllable of the former as we sound the word *Jew*, &c. &c. This, then, being the case, is it in the smallest degree improbable that the poets always read the initial *J* as a vowel and a separate syllable when the measure of the verse did not forbid such mode of pronunciation? The following lines will explain my idea. (*See the remarks on J in page* 9.)

Aut, ut erunt pa-|-trēs ĭn ĭ-|-ūlia *templa vocati*... (*Ovid.*
Sed Proculus longâ veni-|-ēbăt ĭ-|-ūlius *Albâ*. (*Ovid.*
Quod, nisi me longis pla-|-*cāssĕt* ĭ-|-ūno *querelis*... (*Stat.*
Et residens summâ Lati-|-ālĭs ĭ-|-ūpiter *Albâ*. (*Lucan.*
Pluribus ut cœli tere-|-rētŭr ĭ-|-ānua *divis*. (*Catullus.*
Prætere-|-ā nĕc ĭ-|-ām *mutari pabula refert*. (*Virgil.*
Grammatici certant; *et ad*-|-hūc sŭb ĭ-|-ūdice *lis est*. (*Horace.*

I cannot undertake to say that we *ought* to read such words with the syllables divided as I have given them: but I believe it will be owned that this mode of reading would in numerous cases improve the harmony of the versification.

However, even though we could be certain that the poets originally intended such diæreses, one grand objection would prevail against the practice in modern times, viz. that it would require greater nicety of ear, and a more accurate knowledge of prosody, than is possessed by every reader of the classics.

As the Ionic dialect in Greek frequently resolves the diphthong ει into ηϊ, the Roman poets occasionally availed themselves of that licence in Greek words originally written with a diphthong, as

Quas inter vultu petulans Elegīă *propinquat.* (*Statius.*
Blanda pharetratos Elegēĭă *cantat amores.* (*Ovid.*
Annuit, atque dolis risit Cytherēă *repertis.* (*Virgil.*
Exigit indicii memorem Cytherēĭă *pœnam.* (*Ovid.*
..Argolici clypei aut Phœbēæ *lampadis instar.* (*Virgil.*
Quam colat, explorant, juvenis Phœbēĭŭs *urbem.* (*Ovid.*
Seu tibi Bacchēi *vineta madentia Gauri.* (*Statius.*
Quid memorandum æque Bacchēĭă *dona tulerunt?* (*Virg.*
.....En cineres Semelēa*que busta tenentur.* (*Statius.*
Delius in corvo, proles Semelēĭă *capro...* (*Ovid.*
Ultro Asiam magno Pelopēa *ad mœnia bello.* (*Virgil.*
Quid quod avus nobis idem Pelopēĭŭs *Atreus?* (*Ovid.*

Though not immediately connected with diæresis, this may be a proper place to notice another Ionism adopted by the Latin poets. Feminine patronymic and gentile names in *ĕĭS* have the E short in the common dialect, but long in the Ionic: hence we find *Nerĕĭs* and *Nerēĭs*, with many similar examples, which occur in almost every page of the Greek and Latin poets.

....Nerĕĭs: *erumpit silvis; dat gaudia vires.* (*Stat.*
Æquoreæ monstrum Nerēĭdes *admirantes.* (*Catullus.*

Synalæphe.

Diphthongum aut vocalem haurit Synalœpha *priorem.*

Synalæphe cuts off the final vowel or diphthong of a word before the initial vowel or diphthong of the following word, as

ConticuerE Omnes, *intentiqu*E Ora *tenebant.* (*Virgil.*
DardanidÆ E *muris: ſpes addita ſuſcitat iras.* (*Virgil.*

In which cases, we are to read

Conticuer' omnes, *intentiqu'* ora *tenebant.*
Dardanid' e *muris*....

Exception.—*O* and *Heu* are not elided before vowels or diphthongs.

O pater! O h*ominum divûmque æterna potestas!* (*Virg.*
Heu! ubi *pacta fides? ubi quæ jurare ſolebas?* (*Virg.*

Sometimes other long vowels or diphthongs also remain un-elided; in which case they are most commonly (but not always) made short.

Ter ſunt conatī im*ponere* Peliŏ *Oſſam.* (*Virgil.*
Glaucō, *et* Panopeă, *et Inoo Melicertæ.* (*Virgil.*
Fulmen, ĭō! *ubi fulmen? ait*..... (*Statius.*
Insulă *Ionio in magno, quas dira Celæno*... (*Virgil.*

This last verse being sometimes scanned

Insŭl' ĭ-|-ōnĭŏ | in *magno*....

it may be well to observe that Virgil in every other place makes *ĭŏnĭ-* a dactyl; and, although the second syllable be found with an *O-mega* in the Greek, and long in Horace and Ovid, yet we find it also short in Ovid, Trist. ii. 298, Pont. iv, 5, 6, and Fast. iv. 566—in Catullus, lxxxv—Statius, Theb. i. 14—Seneca, Thyest. 143—and particularly in the following pentameter of Propertius,

Cæsaris in toto sis memor ĭdnĭo. (iii, 12.

A short vowel more rarely escapes elision: yet some instances do occur, in which it is preserved, as

Et vera incessŭ patuit deă. *Ille ubi matrem...* (*Virgil.*

Synalœphe not only takes place where vowels meet in the same line, but also extends its influence to a vowel at the end of a verse, followed by another line beginning with a vowel, when a long pause does not intervene to suspend the voice.

Et spumas miscent argenti, vīvăquĕ | sulphu-|-*rA,*
Idæasque pices. (*Virgil.*

.....*Ignari hominūmquĕ lŏ*-|-*corum*-|-quE
Erramus. (*Virgil.*

In these cases we must read

....*vīvăquĕ sūlphŭ*|r' Idæ*asque pices*....
.....*hominūmquĕ lŏcōrūm*|qu' Er*ramus*....

Horace employs this final synalœphe in a yet more singular manner—

....*Labitur ripâ, Jove non proban*TE, UX-
-*orius amnis.* (*Od.* i, 2, 19.

Before I quit *synalæphe*, I submit to teachers, whether, according to the etymology of the word, it does not rather convey the idea of two vowels or syllables blended into one (which then must necessarily be long), than of the elision of a preceding vowel or diphthong, leaving the subsequent vowel short if it happened to be so before. Such appears to have been the idea of Quintilian, Inst. ix, 4, and still more clearly in book i, 5, where he makes *Synæresis* and *Synalæphe* synony-

mous, giving, as an example, *Phœthon* for *Phaëthon*, in the following line from Varro,

Cum te flagranti dejectum fulmine Phœthon....

Might not the term *Elision* conveniently supply the place of both *Synalœphe* and *Ecthlipsis?*

Ecthlipsis.

M *vorat* Ecthlipsis, *quoties vocalibus anteit.*

Ecthlipsis strikes off a syllable ending with *M*, when immediately followed by a word beginning with a vowel, as

Disce puer virtutem ex me, verumque laborem,
Fortunam ex aliis. (*Virgil.*

O curas hominum! o! quantum est in rebus inane!
(*Persius.*

The earlier Latin poets often preserved the *M* with its vowel from elision, and made the syllable short. (*See page* 83.)

Nequĕm *in arce bovem discerpsi magnifice inquit.* (*Lucil.*

Ecthlipsis, equally as synalœphe, sometimes strikes out a syllable at the end of a line when the next verse begins with a vowel, and no long pause intervenes, as

Jamque, iter emensi, turres ac tēctă Lătīnō-|rUM
Ardua cernebant — (*Virg.*

which we must, as in the former case, read

. . . . *tēctă Lătīnō-*|-r'Ardua.

The final *S* was also frequently elided by the earlier poets, not only before a vowel, *with* the loss of a sylla-

ble, as we see in Plautus and Terence, but also before a consonant, *without* the loss of a syllable, as

Vicimus, o socii! et magnam pugnavimu' *pugnam.*
(*Ennius.*

Nam, si de nihilo fierent, ex omnibu' *rebus...* (*Lucret.*

At, fixus nostris, tu dabi' *supplicium.* (*Catullus.*

This elision, so far as I have observed, took place chiefly in short syllables: yet it was also occasionally practised with long, as *Multi' modis, Vas' argenteis, Palm' et crinibus, Tecti' fractis*, for *Multis modis, Vasis argenteis, Palmis et crinibus, Tectis fractis.* (Cicero, Orator, 153.)

However strange the elision of the *M* may appear to an Englishman whose ear is exclusively accustomed to a full and harsh pronunciation of that consonant, it will seem less surprising to any person who recollects that the Romans did not, like some modern nations, make *OM* or *UM* a whole mouthful, but gave to the *M* a slight nasal sound, such as our French neighbours give to it in the word *Faim*, and as the Portuguese give to it even in Latin words. It is easy to show that this was the practice of the Romans, and that they gave a similar sound to the *N*, making no greater difference in pronunciation between *CircuM* and *CircuN* than a Frenchman makes between the final consonants in *FaiM* and *PaiN*—that is to say, none at all that an English ear can detect.

To prove this, I need not appeal to their conversion of the Greek AN, IN, ON, into *AM, IM, OM* or *UM*; for Cicero furnishes a yet more convincing ar-

gument in his remark on *Nobiscum*, in the "Orator," section 154—a remark, which would have been wholly unfounded, if Cicero (who must certainly have been well acquainted with the Roman pronunciation) had made any perceptible difference between the *M* and the *N*.—I refer the learned reader to the passage itself.—*Maxima debetur*, &c. Juvenal, xiv, 47.

With Cicero's remark may be compared the following of Quintilian, Inst. ix, 4—"*Eadem illa litera* (M), "*quoties ultima est, et vocalem verbi ſequentis ita con-* "*tingit ut in eam transire possit, etiam si scribitur,* "*tamen parum exprimitur; ut* 'Multum ille,' *et* "'Quantum erat;' *adeo ut pene cujusdam novæ literæ* "*sonum reddat. Neque enim eximitur, sed obscuratur,* "*et tantum aliqua inter duas vocales nota est, ne ipsæ* "*coëant.*"

And that the Romans did not give a full sound to the *N*, even when followed by another consonant, appears from their having written *Nudiustertius* for *Nunc dies tertius*—*Prægnas* for *Prægnans*—*Tusum* for *Tunsum*—*Ignavus* for *Ingnavus*—*Pactum* for *Panctum*—*Passum* for *Pansum*—*Fas* and *Nefas* for *Fans* and *Nefans*, of which we yet discover the traces in *facta nefantia* among the fragments of some ancient poet. It further appears from their having indiscriminately used *Conjunx* or *Conjux*—*Totiens*, *Quotiens*, or *Toties*, *Quoties*—and from the compounds of *Trans*, viz. *Trado*, *Trano*, *Traduco*, *Trajicio*, *Trames*, &c. If indeed the *ES* of *Toties* and *Quoties* had been made short after the expulsion of the *N*, or the *Tra* when disen-

cumbered of the *NS*, we might have attributed the change to poetic licence. But, since both the *ES* and the *Tra* still continued long, and there was nothing gained in point of quantity, we can only impute it to the general mode of pronunciation, which did not sound the final *NS*, except very slightly, as the modern French do.

Let us, for example, take *Trans-no*, and try how an unlatined Frenchman would pronounce the two words, or how any Frenchman pronounces a similar combination of consonants in his own language. Let him say *Dans nos maisons* in the hearing of an Englishman who has never before heard any foreign tongue spoken; and let the latter be desired to write down the two first words, *Dans nos*, from the Frenchman's oral delivery. After some study, he will write *Daw no*, or *Dah no*, or *Dâ no*, or, in short, any thing under heaven except *daNS noS:* and here we have precisely the Latin *Trans-no* reduced on paper to *Trâ-no*, yet still probably retaining the slight nasal sound of the *N*.

Hence it will appear, that, in point of pronunciation, it was a matter of very little consequence with respect to most of the compounds of *Trans*, whether they were written with or without the *NS*. If any regular distinction was made, I suppose that it might probably have been founded on a rule somewhat like the following—Let the *S* (accompanied by the *N*) be retained and pronounced before vowels, as *Transeo*, *Transigo:*—let it also be retained and pronounced before those consonants with which it could unite at the

beginning of a Latin word, viz. *C* or *K*, *F*, *M*, *P*, *Q*, *T*: — before all other consonants, let it be rejected, because it cannot be pronounced. Thus, let us write *TranSCurro*, *TrADuco*, *TranSFero*, (perhaps *TranSGredior*), *TrALatus*, *TranSMarinus*, *TrANo*, *TranSPorto*, *TranSQ**** (if any such combination exist), *TrARhenanus*, *TrA-Sulto*, *TranSTulit*, and so in similar cases. I do not however imagine that such rule was uniformly observed, but that each person, according to his own ideas of propriety, wrote either *Tra* or *Trans* in those combinations where I suppose the *S* not to have been sounded, while all nevertheless agreed in pronouncing the words alike, whether the *NS* were written or not; as modern Frenchmen express the word *Time* by the same sound whether they write it *Temps* or *Tems*, and would still continue to pronounce it in the same manner, though a further innovation in the orthography should strike off the final *S*, which is not at all sounded at present.

A little attention to the nasal sound of the *N* will explain a seemingly strange phænomenon in the Ionic dialect of the Greek language — the change of Λεγοιντο, Λεξαιντο, (*Legointo*, *Lexainto*) into Λεγοιατο, Λεξαιατο, (*Legoiato*, *Lexaiato*), and so in many other instances, where the place of the *N* is supplied by a vowel. I say, the nasal sound of the *N* will explain this: for, let a Frenchman utter the word *Lexainto* in the same manner as if it were a French word, i. e. giving to the *N* the same nasal sound as it has in *Peintre*, *Pointu*, &c: let him be heard by an Englishman who

has never before heard any other pronunciation than that of his own native language; and the latter, if he attempt to commit the word to paper, will hardly know whether to write the Ionic *Lexaiato* or the common *Lexainto*.

And, that the Ionic *Lexaiato*, though making an additional syllable in poetry, probably retained in prose the same or nearly the same sound as the common *Lexainto*, is, I conceive, fairly presumable from what we have an opportunity of observing in some modern languages, which may (in this respect at least) be considered merely as different dialects of the old Roman.

The Latin word *Permissio*, for example, is written *PermissiON* by the French, who pronounce the final *N* with a nasal sound very different from what it receives in English. Instead of the termination *ON*, the Portuguese, somewhat in the Ionic fashion, write *AO*, to which they give a nasal sound so nearly resembling that of the French *ON*, that an untutored English ear could not perhaps easily distinguish the Portuguese *PermissiAO* from the French *PermissiON*; although a man of nice discriminating organ, like Homer, might find in the *AO* either two syllables as in the Ionic *LexAIAto*, or only one as in the common *LexAINto*, according as either might better suit the exigencies of his versification.

As connected with the pronunciation of the final *N*, it may be well to notice an assertion made by some learned critics, that we ought to write ΣΥΣ-

Στημα, not ΣΥ-Στημα or ΣΥΝ-Στημα, and so in similar cases, wherever ΣΥΝ comes before Σ in composition. But a due attention to the nasal sound of the N will show us that it is no more necessary to write ΣΥΣ-Στημα than ΚαλχαΣΣ or ΑιαΣΣ, since the N was so slightly pronounced at the end of the syllable, that the word must have sounded nearly alike whether written ΣΥΝ-Στημα or ΣΥ-Στημα, (as the Latin *Trans-no* or *Tra-no*) whereas ΣΥΣ-Στημα would have quite altered the pronunciation, would have required a strong and disagreeable effort of the voice to utter the ΣΣ before the Τ, and have introduced an additional hissing, which, to the delicate ears of the Greeks, would have proved no very grateful alteration, though the objection did not lie so strong against the poetic reduplication of the Σ *between two vowels*, Δαμασσατο, Εσσεται, &c.

[Respecting ΚαλχαΝΣ and ΚαλχαΣ, I refer the reader to Clarke on Iliad A, 86, and to Leedes in his edition of Kuster on the Middle Voice. At the same time I own myself astonished at the interpretation which the learned and ingenious Mr. Leedes seems to have given to the remark of Velius Longus, "*Se-* "*quenda est nonnumquam elegantia eruditorum, quod* "*quasdam literas* levitatis caussâ *omiserunt, sicut Cicero,* "*qui* Foresia *et* Hortesia *sine* N *literâ dicebat:*" on which Mr. Leedes observes that "this is not so much "assigning a reason, as telling us Cicero wrote *without* "*one*" — understanding "*levitatis,*" I presume, as *levity* or *affectation* in the man, instead of *light and*

easy smoothness in the pronunciation, when un-encumbered with the drawling nasal sound of the *N*. — There is no contradiction between the word "*drawl-*" "*ing*" here and the word "*slight*" in page 118. In both places I speak relatively, justly considering the nasal sound as *slight* when compared with *our* pronunciation of the *N*, and yet *drawling* when compared with its total omission.]

The elision of the final *S*, likewise, which so frequently occurs in the writings of the early poets, and even down to the commencement of the Augustan æra, excites in my mind something more than a suspicion that the Romans probably did not, in common discourse or prose reading, at all sound the final *S*, at least not where the syllable was short, but pronounced *Pugnavimu'*, *Omnibu'*, *Dabi'*, just as a modern Frenchman would utter them if they were words of his own language; it being, in general, the custom of the French not to pronounce the final *S*, except when immediately followed by a vowel. It ought not therefore to appear more strange or improbable that an ancient Roman should have given to the words *Omnibus rebus* the sound of *Omnibu' rebu'*, than that a modern Frenchman should write *Nous portâmes*, and pronounce those same words *Noo portâm*.

And, as the French mostly pronounce the final *S* when followed by a vowel — for example, *Nous allâmes* (sounded *Nooz allâm*) — probably the Romans might have done the same, and thus saved the vowel from elision wherever they found it convenient, as in *Fĕr-*

vĭdŭs urget, besides obviating the disagreeable hiatus of *Fervidu' urget*.

Before consonants, it seems to have been at first optional with the poets either to pronounce the *S* and make the syllable long, as *Fixūs* in the line above quoted from Catullus — or not to pronounce it, and thus to retain the syllable short, as *Pugnavimŭ'* in that from Ennius. About the commencement of the Augustan æra, the rule seems to have been established that the final *S* should always be pronounced in poetry, as well before consonants as before vowels. Accordingly, wherever, in the versification of that or succeeding ages, we find a naturally short syllable ending in *S* placed before a word beginning with a consonant, such syllable is invariably made long by the pronunciation of the two consonants.

If any man treat this idea as fanciful, I appeal to the example of the French, who furnish a striking instance of the *S* at one time universally pronounced, and at another universally omitted, by all persons speaking the language with propriety. Formerly they wrote *Nostre*, *Vostre*, *Pasques*, *Espée*, *Escu*, *Establir*; instead of which, we now see *Notre*, *Votre*, *Pâques*, *Epée*, *Ecu*, *Etablir*. In these and many hundred other words, the *S* was pronounced, as it is in some of them even at this day by many people in the southern provinces — to say nothing of the English, who still retain it in many words borrowed from the French at a remote period, as, for example, *Escutcheon*, from *Escusson*, now written and sounded *Ecusson*. I

cannot assign the precise period when it ceased to be pronounced at court and in the capital; nor would that perhaps be possible; for such changes are generally gradual. But we know that such a change actually *has* taken place, and that, long after the *S* had ceased to be pronounced in those words by well-bred people, it still continued to be written and printed, even since the commencement of the eighteenth century.

With such an example as this before our eyes, I think it by no means unreasonable to suppose that the Roman final *S* was at one period not universally or necessarily pronounced before a consonant in either prose or verse, and at another time universally pronounced in poetry, though perhaps still omitted before a consonant in prose pronunciation.

If, after all, this supposition still appear improbable, I hope that some man of more happy conjecture may favour me with a more satisfactory solution of the question how *Trans-no* ever came to be written *Trano*—how *In-gnarus* and *In-gnosco* were metamorphosed into *Ignarus* and *Ignosco*—and how either *Omnibus* or *Pugnavimus* could furnish a dactyl before *Rebus* or *Pugnam*, consistently with that rule of Latin prosody which makes a vowel necessarily long before two consonants.

Systole.

Systola *præcipitat positu vel origine longam.*

By *Systole*, a syllable naturally long is made short,

or a syllable, which ought to become long by position, is preserved short, as *Viděn'* for *Vidēs-ne*, in which the *E* is naturally long — *Satĭn'* for *Satis-ne*, in which the short syllable *TIS* should become long by position — *Hŏdie* for *Hōc die* — *Multĭmodis* for *Multīs modis* (*See page* 118).

Vota cadunt. Viděn' *ut trepidantibus advolet alis?* (*Tib.*
Satĭn' *est id? Nescio, hercle: tantum jussu' sum.* (*Terence.*
Sera nimis vita est crastina: vive hŏdĭe. (*Martial.*
Ducere multĭmodis *voces, et flectere cantus.* (*Lucretius.*

Ab, Ob, Sub, Re, which are naturally short, but would, when compounded with *Jacio*, be rendered long by position, are made to retain their original quantity, by the elision of the *J*; and, in composition with *Mitto*, *Ob* is preserved short by the elision of the *B*. (*See page* 26.)

Turpe putas ăbici, *quod sit miserandus, amicum.* (*Ovid.*
Cur ŏbicis *Magno tumulum, manesque vagantes?* (*Lucan.*
Jamque ego vos — avide sŭbicit *Phœbeïa Manto.* (*Stat.*
...Tela manu, rĕĭcit*que canes in vulnus hiantes.* (*Statius.*
Pleraque differat, et præsens in tempus ŏmittat. (*Horace.*

Concerning *Palus*, with the *US* short, in Horace, Art. Poet. 65, see page 101.

In Virgil, Æn. ii, 774, and again in book iii, 48, all the printed editions give us the following line —
Obstupui, steterunt*que comæ, et vox faucibus hæsit* —
in which we are directed to pronounce the middle syllable of *Steterunt* short, and to call such shortening a *Systole*. I have no objection to that elegant Greek

name: but at the same time I consider the shortening of the syllable in question as a gross violation of prosody. Upon the strength, however, of this *Steterunt*, and of *Tulerunt* in Eclogue iv, 61, editors and commentators have introduced many similar systoles of the penultima of the preterperfect tense into verses where they had found in the manuscript copies either the pluperfect indicative or the perfect subjunctive. It becomes therefore necessary to examine this passage with a little more attention than it would otherwise deserve.

All modern editors acknowledge that many ancient manuscripts here give the pluperfect *Steterant*. But I may perhaps be told that many also give *Steterunt* — that the latter is a very ancient reading, and quoted by some old commentator. All this, however, is not sufficient to *prove* the word genuine, since we learn from A Gellius, that, so far back as seventeen hundred years ago, the writings of the Roman classics were already corrupted and falsified, not only by the casual errors of copyists, but by the deliberate perversions of mistaken critics, ("*falsi et audaces* "*emendatores*," lib. ii, 14) who boldly altered every thing that was too elegant or exquisite for their own unrefined taste. In many other passages of the same author, we have abundant proof of the fact, and see occasional appeals made to older manuscripts, particularly in book i, 21, where he informs us, that almost every one ("*plerique omnes*") read *Amaro* in Georg. ii, 247, although it was incontestably proved

that Virgil had written *Amaror*, after the example of Lucretius, ii, 225.

Hence it appears that the bare antiquity of a reading is not alone sufficient to prove it genuine: and, with respect to quotations by ancient commentators, we may fairly estimate the degree of credit due to their accuracy, from the following sample of Donatus, to whose authority we are indebted for *Tulerunt* above mentioned.

Donatus sat down as a professed commentator on Terence. That poet had translated his *Phormio* from a Greek comedy entitled Επιδικαζομενη, which he mentions in the Prologue, verse 26. Here, however, instead of *Epidicazomenen*, some copyist, unacquainted with the original piece, had erroneously written *Epidicazomenon*, which was the title of a quite different drama: whereupon the critic, instead of supposing, as he ought to have supposed, that the transcriber had committed a mistake, gravely informs his readers that Terence himself was guilty of the blunder in misnaming the Greek play—as if, truly, the poet who had translated the comedy could have been ignorant of its title!

Such being the case with regard to ancient manuscripts and ancient commentators — and the old copies of Virgil giving both *Dederant* and *Dederunt* — it must ultimately rest with every modern reader to determine for himself which of the two appears the more likely to have been originally written by the poet.

Now, every man of taste acknowledges a conspicuous beauty in that passage (Georg. i, 330) where, by using a past instead of a present tense—

.....Fugere *feræ; et mortalia corda*
Per gentes humilis stravit *pavor*—

Virgil makes his reader outstrip the rapidity of time itself, and leave the present moment behind him, to survey, not the act taking place, but its consequences *after* it *has* happened.

In like manner, Ovid, Fast. iii. 29—

Ignibus Iliacis aderam, cum lapsa capillis
Decidit ante sacros lanea vitta focos.
Inde duæ pariter (visu mirabile!) palmæ
Surgunt. *Ex illis altera major erat,*
Et gravibus ramis totum protexerat *orbem,*
Contigeratque *novâ sidera summa comâ.*

Here we are not delayed to mark the progressive growth of the tree: at a bound we overleap that interval, and at once with astonishment behold it already risen and spread to the enormous size described.

What, then, if we were to suppose that Virgil really intended the pluperfect *Steterant* in the same way? "My hair *had* bristled up—I *stood* petrified," &c. Thus we shall see Æneas's hair, not in the act of rising, but already *risen* on end, himself *standing* aghast and motionless.—Exactly so has Ovid combined these two effects of horror, Epist. xvi, 67—

Obstupui, *gelidusque comas* erexerat *horror*—

not *Erexit:* and in the same manner, Fast. ii. 502—

Retulit ille gradus; horruerantque *comæ*—

which elegant reading, though authorised by old manuscripts, has been altered by modern editors to *Horruerunt*. But let us see how, in another place, Ovid thus varies the tenses with picturesque effect—

Intremuit, *ramisque sonum sinè flamine motis*
Alta dedit *quercus*. *Pavido mihi membra timore*
Horruerant, ſtabant*que comæ*. *Tamen oscula terræ*
Roboribusque dedi. (Met. vii, 629.

Here the imperfect *Stabant* presents to my fancy the same image as the pluperfect *Steterant* in the contested passage of Virgil; because the verb *Sto* (as is well known to every scholar) signifies not only *to stand*, or *to be* in a standing posture, but also to *take stand*, or to rise to an erect position; whence *Steteram*, like the Greek pluperfect εἱστηκειν, is in many cases equivalent to *Stabam*, the former marking the firſt motion, the latter the continual state consequent on it. Thus, in Silius Italicus, iii, 128, *Steterant* conveys the same idea as *Stabant*—

Jamque adeo egressi steterant *in litore primo*,
Et promota ratis, *pendentibus arbore nautis*,
Aptabat *sensim pulsanti carbasa vento*.

Thus, too, in Æneid xii, 271, *Constiterant* (they had taken their stand) only expresses with greater elegance the same fact as *Constabant* (they stood, or were standing): and the same remark applies to *Constiterant* in Ovid, Art. ii, 129—and *Constiterat*, Met. iv, 485.

Thus likewise the pluperfect *Oderam* is equivalent to *Odio habebam*—*Noveram* to *Sciebam* (allowing for the different meaning of the two verbs)—*Memineram* to

Memoriâ tenebam — i. e. I *had* conceived a hatred, and I still continued to harbour it — I *had* acquired a knowledge, and I still continued to retain it — I *had* committed to memory, and I still continued to remember — exactly like the English vulgarism, and the elegant Græcism, "*I have got*," κεκτημαι, meaning, "I *have* acquired, and I *now possess*" — "I *had got*," εκεκτημην, signifying, "I *had* acquired, and I *then possessed* or *was* in possession of," *Habebam.*

Almost every page of the classics, notwithstanding the alterations made by commentators, still furnishes examples of the pluperfect tense elegantly used to express what might, with a slight tint of difference in the idea, have been very properly described by the perfect or imperfect; and equally numerous are the instances of the perfect tense employed where the present would have answered the purpose. Thus *Gerebat arcum* would have conveyed the same idea as *Suspenderat arcum* in Æn. i, 322: and, in the following line, the picture contained in *Dederat comam diffundere ventis* would have been equally presented to the reader's imagination by the imperfect tense, *Sparsi fluebant capilli.*

Whoever has duly noticed such changes of tense in reading the poets, will, I trust, agree with me that Virgil really intended thus elegantly to use the pluperfect *Steterant*, and that we entirely owe the pretended systole to those "*falsi et audaces emendatores*," who, not feeling the beauty of the expression, and looking only for cold grammatical uniformity of tense, altered it to *Steterunt*. In like manner, whoever atten-

tively considers the pluperfect *Tulerant* of old manuscripts, in Ecl. iv, 61, where we now see *Tulerunt* on the authority of Donatus—and compares the passage with other examples of the pluperfect which *cannot* be altered—will, I believe, agree that the tense is far from objectionable in poetry, though perhaps not productive of additional beauty in that particular place, and though the idea might have been expressed in prose by the preterperfect.—Thus, too, where we now read *Dederunt* in Horace, Ep. i, 4, 7, ancient manuscripts give *Dederant*, perfectly according with *Eras* in the preceding line, as *Dederunt* would accord with the present *Es*, if the poet had employed it.

In other places where old manuscripts also have the pluperfect, commentators and editors have introduced the following preterperfects—*Terruerunt*, *Præbuerunt*, *Miscuerunt*, *Fuerunt*, *Profuerunt*, *Polluerunt*, *Annuerunt*, *Mollierunt*, *Finierunt*, *Vagierunt*, *Audierunt*, *Quæsierunt*. I have carefully examined all the passages whence these pretended instances of systole are quoted; and I find that in every one of them the measure of the verse will equally admit a spondee as a dactyl: wherefore, without stopping to dispute the propriety of the alterations, (which, by the way, I am far from willing to acknowledge) it is sufficient to observe, that, with less violence to prosody, we may recur to synæresis, instead of systole, and pronounce *TerrWērunt*, *AudYērunt*, &c. &c. as *TenWia* in Virgil, Geo. ii. 121—*PitWita*, noticed above in page 22—*VindemYator* and *NasidYeni*, page 29.

With respect to *Exciderunt*, Ovid, Ep. xii, 71 — *Expulerunt*, Ep. xiv, 72 — *Contigerunt*, Fast. i, 592 — *Absciderunt*, Statius, Theb. v, 274 — *Exciderunt*, iii, 302 — *Constiterunt*, Æneid iii, 681 — we find that old manuscripts give in all those passages the pluperfect indicative, or the perfect subjunctive: and, upon examination, I think it will be acknowledged, that, in most of them, the reading which the commentators have rejected is absolutely preferable in point of elegance, and in the others at least unobjectionable. — As to *Emerunt*, which Donatus seems to have found in his manuscript of Terence, Eun. prol. 20, if he did not himself alter the passage — and *Abierunt* in Phædrus, iv, 19, 16 — I submit to any good judge of pure latinity, whether *Emerant* and *Abierint* be not more elegant in themselves, setting prosody out of the question.

I do not, however, mean to assert that a systole *never* took place in the penultima of the preterperfect, since I find a few instances in which it is not impossible that the authors themselves might have inadvertently been guilty of that breach of the laws of prosody, unless perhaps they intended a syncope of the penultima or antepenultima, which, in fact, would not have been more harsh than many other examples of syncope observable in the poets. All that I mean is to caution youth against admitting such violation of quantity in every place where commentators have thought proper to introduce it, any more than they would consent to alter the harmonious lines of Milton, Pope,

Addison, &c. for the sake of unnecessarily thrusting in a mis-accented word that happened to occur in Spenser or Shakspeare. And a consideration which forbids us to believe that the poets so freely sported with this systole, is, that we find them unwilling (as will appear under the following head of "*Diastole*") to violate the quantity of a syllable even in a proper name, where such licence would have been much more excusable than in the common grammatical terminations which were familiar to every man's ear.

Ectasis or Diastole.

Ectasis *extenditque brevem, duplicatque elementum.*

By *Ectasis* or *Diastole*, a syllable naturally short is rendered long; a liberty which poets were sometimes obliged to use for the sake of accommodating their verse, particularly in proper names, that could not otherwise be introduced into their lines.

Atque hic Prīamiden *laniatum corpore toto....* (*Virgil.*
Et domus intactæ te tremit ārabiæ. (*Propertius.*
ītaliam. ītaliam *primus conclamat Achates.* (*Virgil.*

Perhaps, however, in the instances here quoted, as well as in some others which might be added to the number, we would be nearer to the truth in supposing that those vowels were in reality common, than in presuming that the poets had lengthened syllables which were in their own nature essentially short: for we find Horace and Ovid and Martial explicitly complaining of their inability to adapt certain names

to the measure of their verse; which names, by the way, they might have made to flow very smoothly and harmoniously in their lines, if they had enjoyed the supposed privilege of converting long syllables into short and short into long, at pleasure.

See Horace, Sat. I, 5, 87,

Mansuri oppidulo quod versu dicere non est—

Martial, book IX, epig. 12, respecting the name *Earinus*, of which the first syllable is short—

Nomen nobile, molle, delicatum,
Versu dicere non rudi volebam:
Sed tu, syllaba contumax, repugnas.
Dicunt Elarinon *tamen poëtæ,*
Sed Græci, quibus est nihil negatum.....
Nobis non licet *esse tam disertis.....*

Ovid, Pontica, III, 12, 5, addressing his friend Tuticanus, in whose name the first and third syllables are long, and the second short —

Lex pedis *officio, naturaque nominis*, obstat:
Quâque meos adeas, est via nulla, modos.

Nay, long before these polished writers, and at a period when the Roman poetry was yet very uncouth and rugged, old Lucilius said,

.....*Servorum festu' dies est,*
Quem plane hexametro versu non dicere possis.

The particle *Re*, indeed, naturally short, is made long in many compound words, as *Religio, Reliquiæ, Reliquus, Reperit, Retulit, Repulit, Reducere.*

Rēligione *patrum multos servata per annos.* (*Virgil.*

Troas, rēliquias *Danaûm atque immitis Achillei.* (*Virgil.*
Numquam id rēliqüo *reparari tempore posset.* (*Lucretius.*
Et res hæredem rēperit *illa suum.* (*Ovid.*
Rētulit *acceptos, regale numisma, Philippos.* (*Horace.*
Rēpulit *a Libycis immensum syrtibus æquor.* (*Lucan.*
Dj tibi dent captâ classem rēducere *Trojâ.* (*Horace.*

Some people assert, that, in such cases, the consonant ought to be doubled after the *RE*, making *Relligio, Repperit*, &c. But the most celebrated modern editors, as Burman, Professor Heyne, Mr. Wakefield, &c, have printed all such words with the single consonant, on the authority of the ancient grammarians, who declare that such was the genuine orthography of the old Romans. We must, however, except the verb *Reddo*, which is in all cases to be written with double *D*: and, although the Romans did not, in such instances as those above quoted, write the words with a double consonant, we can hardly doubt, that, in pronunciation, they laid an emphasis on the single consonant, producing probably the same effect to the ear as if it had been actually doubled.

The same remark applies to *Quatuor* wherever we find its first syllable long: for, that it is naturally short, appears from *Quăter, Quăterni, Quădrupes, Quădratus*, &c.

While on this subject, I will, for the sake of my youthful readers, add a remark respecting the rule to be followed in doubling the final consonant of English nouns and verbs before the terminations *ER, ED, ING, EST, ETH, EN.*

The most easy and natural criterion seems to be the accent. If the accent fall on the final syllable of a primitive word ending with a single consonant and not containing a diphthong, let that consonant be doubled, as *Preférring*, *Impélleth*, *Abéttest*, *Besótted*, *Begótten*, *Distíller*; and the same rule may be applied to monosyllables ending with a single consonant and not containing a diphthong, as *Rúnning*, *Shúnneth*, *Stripping*, *Sínner*, *Skímmer*, &c. — If the accent do not fall on the last syllable of the primitive word, let the consonant not be doubled, but let us write *Tráveler*, *Tráveling*, *Jéweler*, *Bígoted*, *Inhábiting*, *Discómfited*: neither let it be doubled if the word end with two consonants, or if the final syllable contain a diphthong, as *Casting*, *Protesting*, *Carter*, *Drinketh*, *Availing*, *Bawling*, *Sailing*, *Creeping*.

Final Syllable of a Verse.

Syllaba cujusvis erit ultima carminis anceps.

The final syllable of every verse may be either long or short at the option of the poet: that is to say, although the measure require a long syllable, a short may be used in its stead; and a long may be used where a short is required — as in the following verses, where the short syllable *MA* stands instead of a long, and the long syllable *Æ* in lieu of a short —

Sanguineâque manu crepitantia concutit arMA. (*Ovid.*

Non hoc pollicitus tuÆ. (*Horace.*

From this general rule the anapæstic verse is excepted by Dr. Bentley and Dr. Clarke, the latter of whom, in a note to Iliad A, 51, says that "the anapæstic verse, different in this respect from every other, requires its final syllable to be *really* long, either by containing a long vowel, or having the vowel rendered long by the concourse of consonants; because the anapæst, consisting of two short syllables followed by one long, receives greater emphasis of pronunciation upon the last syllable than any other foot, and the pause at the termination of the verse is not sufficient for that purpose, unless the syllable be otherwise long, or stand at the conclusion of a sentence."

Cicero does not appear to have entertained this idea, since, without making any exception, he lays down as a *general* maxim that the quantity of the final syllable is indifferent — "*Postrema syllaba brevis an longa sit, ne in versu quidem refert.*" (Orator, 217.) Wherefore, although numerous examples might be quoted, which seem to countenance the opinion of the two English critics, probably chance rather than design produced that co-incidence which they attributed to the observance of a supposed rule. Accordingly, in Æschylus and Euripides, we find

.....στρομβοι δε κοNIN | Ειλισσουσι.....(*Prom. Vinct.* 1083.

.....ελαKE | Βουφορβος..... (*Iphig. in T.* 461.

Perhaps indeed I may be told, that, in the former case, the aspiration, or the Æolic digamma, produced

the effect of a consonant to make NIN long — and that, in the latter, the poet meant to pronounce ελλαχε a dactyl, as we frequently see ελλαβε in Homer.

Without disputing either point, I ask — if such be the power of the concluding anapæst, that the final syllable *must* necessarily be long in any one kind of verse which it terminates, ought it not equally to be long in any other ending with the same foot? I suppose it ought. Yet, in the pentameter, which certainly concludes with an anapæst (*see under* "*Pentameter*"), we do not find that rule observed; as for example —

.....παλαιοτεPON | Ευμηδης...	(*Callim. Lav.* 36.
.....ΑρτεμιΔΟΣ | Εσσεται...	(*Ibid.* 110.
....διεσκεδαΣΕΝ | Ηρινος...	(*Solon, el.* i. 18.
.....διαμειψομεΘΑ | Της....	(*Theognis*, 242.
....τερπνοτεPON | Ανδρασιν,..	(*Idem*, 1062.
....ÆthioPIS | *Unigena*...	(*Catullus*, lxiv, 52.
.....*diva* peDE | *Intulit*...	(*Catull.* lxvi, 70.
.....ImprobiUS | *Oscula*....	(*Ibid.* 126.

Without accumulating more authorities, I believe these are sufficient to show that the rule laid down by the two learned critics respecting the anapæst requires to be reconsidered: and, until the point be determined, we may adhere to Cicero's rule, and say that *every* kind of verse indiscriminately may have its concluding syllable either long or short, at option.

Figures.

Prosthesis — Aphæresis.

Prosthesis *apponit fronti, quod* Aphæresis *aufert.*

The addition of a letter or syllable at the beginning of a word is called a *Prosthesis*, as *Gnatus* for *Natus*, *Tetuli* for *Tuli*; though perhaps we might with greater propriety consider *Natus* and *Tuli* as formed by aphæresis from the original *Gnatus* and *Tetuli* — the former derived from Γενναω or Γινομαι, the latter having a regular augment as many other verbs, in imitation of the Greek mode.

The cutting off the first letter or syllable of a word is called an *Aphæresis*, as *'st* for *Est*, and, in English, *'Squire* for *Esquire*.

Syncope — Epenthesis.

Syncopa *de medio tollit, quod* Epenthesis *infert.*

Syncope strikes out a letter or syllable from the middle of a word, as *Extemplo*, *Denuo*, *Pænûm*, *Poplus*, *Vixet*, for *Ex-tempulo*, *De-nŏvo* (or *De-nŏwo*), *Pænorum*, *Populus*, *Vixisset*.

Epenthesis is the insertion of a letter or syllable into the middle of a word, as *Alituum* for *Alitum*.

That the learner may not be embarrassed on suddenly meeting an unusual syncope in a verb, I here present him with a number of examples, which he

may compare with those in page 56, and others that will occur in reading.

Scripsti, Conscripsti, Præscripsti, Subrepsti, Erepsemus, Carpse, Sumpse, Consumpse, Mansti, Sensti, Misti, Promisti, Amisti, Promisse, Divisse, Admisse, Decesse, Recesset, Dixti, Intellexti, Advexti, Prospexti, Aspexti, Abduxti, Adduxti, Induxti, Subduxti, Instruxti, Depinxti, Devinxti, Emunxti, Immersti, Exclusti, Percusti, Faxem, Interdixem, Exstinxti, Exstinxem, Intellexes, Dixe, Illuxe, Illexe, Surrexe, Abstraxe, Prospexe, Despexe, Accestis.

From these examples (all found in classic authors) the learner may observe that the contraction is formed, first by striking out *IS*, as *Scrips*(is)*ti, Scripsti,*—*Dix*-(is)*ti, Dixti*; next, by changing *CS* or *GS* to *X*, as *Objec*(is)*sem, Objec'sem, Objexem*, and so, if any poet had chosen to contract *Colleg*(*is*)*sem, Colleg'sem, Collexem*; finally, by striking out a redundant *S*, if one should remain after these operations, as *Percuss*(is)*ti, Percussti, Percusti* — *Exstinx*(is)*sem, Exstinxsem, Exstinxem.*

Apocope — Paragoge.

Apocope *demit finem, quem dat* Paragoge.

Apocope strikes off the final letter or syllable of a word, as *Men', Puer, Prosper*, for *Mene, Puerus, Prosperus.*

Paragoge adds a letter or syllable at the end, as *Amarier, Docerier, Legier, Audirier*, for the infinitives *Amari, Doceri, Legi, Audiri.*

Tmesis.

Per Tmesim *inseritur medio vox altera vocis.*

A *Tmesis* is the separation of a (compound) word into two, for the purpose of inserting another word between the separated parts, as *Septem- subjecta -trioni*, for *Subjecta Septemtrioni*, Virg. Geo. iii, 381—*In- que -salutatam*, for *Insalutatamque*, Æn. ix, 288 — *Ob- esse -sequentem*, for *Esse obsequentem*, Plaut. Merc. i, 2, 39.

Antithesis — Metathesis.

Nonnumquam Antithesi *mutatur litera, ut* Olli:
Cum propriâ migrat de sede, Metathesis *esto.*

By *Antithesis*, one letter is substituted for another, as *Olli* for *Illi*—*Publicus* for *Poplicus*, i. e. *Populicus*—*Vult*, *Vultis*, for *Volt*, *Voltis*, which are only contractions of *Volit*, *Volitis*.

By *Metathesis*, the order of the letters in a word is changed, as *Corcodilus* for *Crocodilus*—or perhaps I should rather say the reverse, since we have good reason to think that *Corcodilus* was the original word, and *Crocodilus* only the offspring of vulgar corruption, adopted by the poets to suit their versification.

Evandre, *Menandre*, and such vocatives from nominatives in *ER*, are commonly ranked under Metathesis: but I cannot consider them in that light, since they are in reality the proper vocatives of the original Greek names *Euandros*, *Menandros*, &c. And, as we find several examples of the Greek vocative in *RE* instead

of the Latin *ER*, I conceive it would be perfectly consistent with propriety to write in the same manner *Cassandre*, *Alcandre*, *Thersandre*, *Terpandre*, *Pisandre*, *Alexandre*; to which let me add the vocative *Antipatre*, for the sake of apprising my youthful readers, that *Antipater*, though erroneously attributed by our dictionaries to the third declension, exclusively belongs to the second, being written in Greek *Antipatros*, and declined like *Alexandros*. (See Q. Curt. x, 26—Juſtin, xii, 12—Cicero, Offic. ii, 14—Lucian, Demosth. Encom. 28—Pausanias, Bœot. p. 553—and the Greek Anthologia, in almost every page.)

Feet.

A foot is a part of a verse, and contains two or more syllables, as here exemplified.

Spondee, two long, as - - - *fūndūnt.*
Pyrrichius, two short - - - *bŏnŭs.*
Trochæus, or *Choræus*, one long and one short - *ārmă.*
Iambus, one short and one long - - *ĕrānt.*
Molossus, three long - - - *cōntēndūnt.*
Tribrachys, three short - - - *făcĕrĕ.*
Dactyl, one long and two short - - *cōrpŏră.*
Anapæst, two short and one long - - *căpĭūnt.*
Bacchius, one short and two long - - *părābānt.*
Antibacchius, two long and one short - *trāxīssĕ.*
Creticus, or *Amphimacer*, } one short between two long - *gārrĭūnt.*
Amphibrachys, one long between two short - *ămōrĕ.*

These are, properly speaking, the only real feet;

those which follow being only different combinations of the simple feet.

Dispondeus, a double Spondee - - *cōnsīsĕrūnt.*
Proceleusmaticus, a double Pyrrichius - - *ăbīĕrĕ.*
Dichoræus, a double Choræus or Trochæus, - *dīxĕrātīs.*
Di-iambus, a double Iambus - - *ămāvĕrānt.*
Choriambus, a Trochæus and Iambus - *tĕrrĭfĭcānt.*
Antispastus, an Iambus and a Trochæus - *ădhĭbĕrīssĕ.*
Ionicus major, a Spondee and a Pyrrichius - *cōrrĕxīmūs.*
Ionicus minor, a Pyrrichius and a Spondee, - *ădămāntĕs.*
Pæon 1, a Trochæus and a Pyrrichius, - *tĕmpŏrĭbŭs.*
..... 2, an Iambus and a Pyrrichius, - *pōtĕntĭă.*
..... 3, a Pyrrichius and a Trochæus - *ănĭmātŭs.*
..... 4, a Pyrrichius and an Iambus - *cĕlĕrĭtās.*
Epitritus 1, an Iambus and a Spondee - *ămāvērūnt.*
..... 2, a Trochæus and a Spondee - *pōrtĭtōrēs.*
..... 3, a Spondee and an Iambus - *dīscōrdĭās.*
..... 4, a Spondee and a Trochæus - *ădmīsīstīs.*
Dochmius, an Iambus and a Creticus - *ăbērrāvērānt.*

Verses.

A *Verse* is a single line of poetry.—A *Distich* is a couplet, or two verses.—A *Hemistich* is a half verse.

A verse wanting one syllable to make the complete measure is called *Catalectic*—a verse wanting two, *Brachycatalectic.*

A verse having a redundant syllable or foot is called *Hypercatalectic* or *Hypermeter.*

A verse containing its exact measure, without either deficiency or redundancy, is called *Acatalectic.*

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In Latin poetry, verses are not in general measured by the number of syllables as in English, but by the number of feet, or the length of time required to pronounce them. Now, a long syllable being equal in time to two short—the word *tārdīs*, for example, to the word *cĕlĕrĭbŭs*—it becomes in many cases indifferent what the number of syllables is, provided that they all together fill up, but do not exceed, the time allotted for the harmonious utterance of the line. Hence the Latin poetry admits a beautiful and unceasing variety, of which our language is unsusceptible, though we occasionally see an English line where two short syllables are accounted for one long, as in the words *Echoing*, *Bellowing*, and some others, which however are too few to produce any sensible effect on the monotony of our versification.

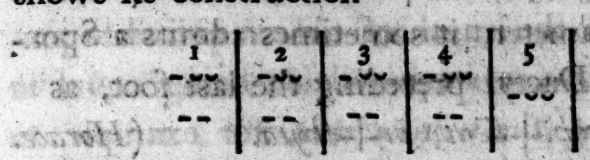
Verses are of different lengths, some consisting of two feet, others of three, four, five, &c, as here enumerated.

Hexameter.

Hexametrum *constat pedibus sex. Dactylus horum*
Esse solet quintus, Spondeus in ordine sextus:
Spondeus reliquas sedes, vel Dactylus, implet.—
Interdum quinto gaudet gravitas Spondeo.

The *Heroic* or *Hexameter* verse consists of six feet, of which the fifth is a dactyl, and the sixth a spondee: each of the preceding four may be either a dactyl or a

spondee, at the poet's choice. The following scale shows its construction—



āt tŭbă | tērrĭbĭ-|-lĕm sŏnĭ-|-tūm prŏcŭl | æ̆rĕ că-|nōrō... (*Virgil.*

ĭntōn-|-sī crī-|-nēs lōn-|-gā cēr-|-vĭcĕ flŭ-|-ēbānt. (*Tibul.*

Sometimes, in a solemn or majestic or mournful description, the slow heavy spondee takes the place of the dactyl as the fifth foot; from which circumstance, such verses are called *Spondaïc*, as

Cara deûm soboles, magnum Jovis | incrē-|-mentum. (*Virg.*

Constitit, atque oculis Phrygia agmina | circūm-|-spexit. (*Virgil.*

Some prosodians say that the proceleusmaticus and the anapæst are occasionally admitted into the hexameter verse, instead of the spondee or dactyl, as

Tĕnŭĭă | *nec lanæ.....* (*Virgil*, Geo. i, 398.

Flŭvĭō-|-*rum rex Eridanus...* _ _ _ _ (*Ibid.* 482.

but others deny the assertion, and maintain that we ought to read *Tĕnwĭă* as a dactyl, and *Flŭwyō-* as a Spondee. — I prefer the latter opinion.

For a more minute account of this species of verse, see under "*Analysis of the Hexameter.*"

Dactylic Tetrameter.

The *Dactylic Tetrameter* contains the last four feet of a Hexameter, as,

ībĭmŭs, | ō sŏcĭ-|-ī, cŏmĭ-|-tēsque. (*Horace.*
Sīc trīs-|-tēs āf-|-fātŭs ă-|-mīcos. (*Horace.*

and, like the Hexameter, it sometimes admits a Spondee instead of the Dactyl preceding the last foot, as

Mēnsō-|-rēm cŏhĭ-|-bēnt, ār-|-chўtă. (*Horace.*

In such case, to prevent it from becoming too prosaïc, the second foot ought to be a Dactyl, as the fourth in a Spondaïc Hexameter.

Pentameter.

Pentametro *sunt quinque pedes, quorum unus et alter Dactylus aut Spondeus erit: sed tertius esto Semper Spondeus; subeatque duplex Anapæstus.*

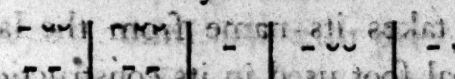
The *Pentameter* verse consists of five feet. The first and second may be either Dactyl or Spondee at pleasure: the third must always be a Spondee; the fourth and fifth, Anapæsts.

1	2	3	4	5
– ◡◡	– ◡◡	– –	◡◡ –	◡◡ –
– –	– –			

ēt mădĕ-|-fācta mĕ-|is sēr-|-tă fĕrām | lăcrўmīs. (*Tibullus.*
ēt mul-|-tōs īl-|-līc Hēc-|-tŏrăs ēs-|-sĕ pŭtā. (*Ovid.*

That this was the mode of scanning the Pentameter among the ancients, is evident from Quintilian, who mentions the Spondee as the middle foot ("*in pentametri medio spondeo*"—Inst. ix, 4) and the Anapæst as concluding the line ("*anapæstus...qui...pentametri finis*" —ibid.)—to say nothing of Ovid, Am. I, i, 4, 27, and 30, as being less explicit.

Among moderns, however, it is customary to divide the line otherwise, making two feet, as in the former case — then a cæsura of a long syllable — next, two dactyls, followed by another cæsura, thus



*ĕt mădĕ-|-făctă mĕ-|*is | sĕrtă fĕ-|-rām lăcrў-|-mis.
ĕt mŭl-|-tōs ĭl-|-lĭc | Hĕctŏrăs | ĕssĕ pŭ-|-tā.

And perhaps this is the safer mode for those who intend to write poetry, as the ear will thus more readily discover any casual neglect of the cæsura after the second foot; a neglect, which so materially impairs the harmony of the verse, that we see very few instances of it even in the least polished of the ancient poets. The same remark is applicable to an elision immediately succeeding the first hemistich.

Hæc quoque | nostræ | sen-|-*tentia* | *mentis e-|-rat.*
Cessarent, tris-|-ti-|-que imbre madere genæ. (*Catul.*
Peli-|-des lace-|-ra-|-tum Hectora | *traxit e-|-quis.*

To those, therefore, who prefer the common mode of scanning the Pentameter, I present Alvarez's rule, in lieu of mine —

"*Pentametro sunt quinque pedes. Spondeus, et alter*
"*Dactylus, arbitrio vatis duo prima tenebunt.*
"*Longa subit Cæsura: tenet loca proxima duplex*
"*Dactylus; ac tandem metrum Cæsura coronat.*"

Iambic.

Sive fluant seno pede Iambica, *sive quaterno,*
In regione pari semper dominatur Iambus.

Dactylus et Spondeus amant in sedibus esse
Imparibus; gaudent Anapæstus, Iambus, iisdem.
Absit ab extremo Tribrachys; sit cætera liber.

The *Iambic* verse takes its name from the Iambus, which is the principal foot used in its construction.

The *Dimeter Iambic* (or Iambic of two measures) contains four feet—the *Trimeter* (or Iambic of three measures) contains six; the verse having been usually divided by the ancients into what they called measures, each measure consisting of two feet.

The *Trimeter* Iambic was also called *Senarius*, or Iambic of six feet.

The *Tetrameter*, or *Octonarius* consisted of four measures, or eight feet.

The *pure* Iambic admits no other foot than the Iambus, as

Măgīs-|-vĕ rhōm-|-bŭs āut | scărī. (*Horace.*
Bĕā-|-tŭs īl-|lĕ quī | prŏcūl | nĕgō-|-tĭīs. (*Horace.*

But the pure Iambic was rarely used: and the Spondee was allowed to take the place of the Iambus in the first, third, and fifth feet, for the purpose of giving to the verse a greater degree of weight and dignity, as Horace observes (Art. poët. 255)—and very probably also for another reason which Horace has *not* told us—that is, the extreme difficulty of producing any considerable number of good verses when the poet was debarred the use of any word containing two successive long syllables unless he elided the latter, or two short unless the second were made long by position. Thus

we see that Horace himself, though much affecting Iambics in his Epodes, was frequently obliged to depart from the pure Iambic even in those short pieces.

Besides the Spondee, other feet also were admitted into the first, third, and fifth places, as the Dactyl and the Anapæst. The dramatic writers went still farther, often making each of the first five feet indiscriminately a Tribrachys, and the first sometimes a Proceleusmaticus.

The following is the scale of the mixed Trimeter Iambic, which becomes a Dimeter by losing the first and second feet, or a Tetrameter by the addition of two feet at the beginning.



Archilochian.

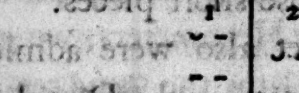
Archilochian verses are of four kinds —

1. The *Dactylic Dimeter*, with a redundant syllable at the end, exactly making the latter half of a Pentameter, viz. two Dactyls and a Cæsura, as

Flūmĭnă | prætĕrĕ-|-ūnt. (*Horace.*

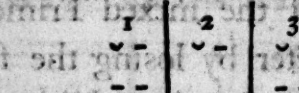
2. The *Dimeter Iambic*, with a redundant syllable at the end. Every foot in this verse may be an Iambus: but the first and third are much more frequently Spondees, at least in Horace's odes, where this species

of Archilochian very often occurs in conjunction with the Alcaïc, as in book i, ode 9.



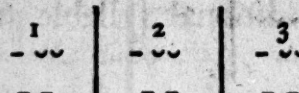
Sătīs-|-rĕ caūs-|-sæ cūr|pĕrī-|-rēnt. (*Horace.*
Dīsjēc-|-tă nōn|lĕvī| răī-|-nă. (*Horace.*
Sīlvæ|lăbō-|-rāntēs|gĕlū-|-que. (*Horace.*

3. The *Trimeter Iambic*, wanting the final syllable.



Trăhūnt-|-quĕ sīc-|-cās mā-|-chĭnæ|cărī-|nas. (*Horace.*
Vūlcā-|nŭs ār-|-dēns ū|rĭt ōf-|-fĭcī-|-nas. (*Horace.*

4. The *Heptameter*, containing seven feet—each of the first three a Dactyl or Spondee at pleasure, the fourth a Dactyl, the remaining three Trochees.



Sōlvĭtŭr|ācrĭs hī-|-ēms grā-|-tā vĭcĕ|vērĭs|ēt Fă-|-vōni.

Scazon or Choliambus.

Si Scazonta velis versum componere, sextus
Semper Spondeus, sit in ordine quintus Iambus:
Sedibus in reliquis Trimetros imiteris Iambos.

The *Scazon* or *Choliambus* (lame Iambic) is only the Trimeter Iambic with a Spondee instead of an Iambus for the sixth foot. But, lest the verse should become

too lame and heavy if a Spondee were admitted into the fifth place also, the poets were in most cases attentive to have the concluding Spondee immediately preceded by an Iambus — as, in Spondaïc Hexameters, we generally find the fourth foot a Dactyl for the same reason.

ĕt īn-|-vĭdē-|-bĭs ō-|-tĭō | tŭō, | lēctor. (*Martial.*
Quōd dēx-|-tră pēc-|-tūs pūl-|-săt ēt | cŏmām | vēllit. (*Mart.*
Nōn ĕmĕ-|-rĕ lī-|-brūm sēd | sĭlēn-|-tĭūm | dēbet. (*Mart.*
ămĕthў-| stĭnās-|-quĕ mŭlĭ-|-ĕrūm | vŏcāt | vēstes. (*Mart.*
Nĕc īn | bĭcĭpĭ-|-tī sōm-|-nĭās-| sĕ Pār-|-nāso. (*Persius.*

Anacreontic.

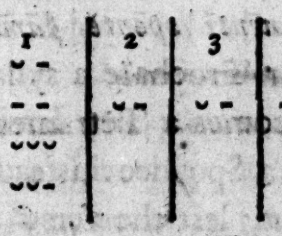
Carmine si ludas quo lusit Anacreon olim,
Syllaba post ternos versum tibi claudat Iambos;
Nec Tribrachyn, Spondeum, Anapæstum, a fronte recuses.

The *Anacreontic* verse consists of three feet and a half, viz. three Iambi and an additional syllable at the end, as

Nĕfān-|-dă Cōl-|-chĭs ār-|-vis. (*Seneca.*

Instead of an Iambus in the first place, a Spondee or Tribrachys or Anapæst is often admitted, as

Quōnām | cruenta Mænas... (*Seneca.*
Ὁποσα | φερουσιν ὑλαι. (*Anacreon.*
Răpĭtūr | quod impotenti. (*Seneca.*



Trochaïc.

Septenis pedibus prodire Trochaïcus *ambit.*
Sedibus imparibus Tribrachyn vel pone Trochæum;
Liber uterque aliis; Tribrachyn solo eximе fine.
Dactylon, et Tribrachyn, Proceleusmaticon, Spondeon,
Teque, Anapæste, pari regione locarier optat:
Sæpe sed octavo pede debilis ire jubetur.

The *Trochaïc* verse consists of seven feet, all Trochees.

Flēbĭ-|-lēs vĭ-|-rōs ĕ-|-rīnnўs | ātră | mērsĭt | ōrco.

Instead of the Trochee, however, a Tribrachys may be substituted for the first, third, and fifth foot: and the Spondee, Dactyl, Anapæst, Tribrachys, and Proceleusmaticus, are admitted into the second, fourth, and sixth places.

1	2	3	4	5	6	7
– ⏑	– ⏑	– ⏑	– ⏑	– ⏑	– ⏑	– ⏑
⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	
	– –		– –		– –	
	– ⏑ ⏑		– ⏑ ⏑		– ⏑ ⏑	
	⏑ ⏑ –		⏑ ⏑ –		⏑ ⏑ –	
	⏑ ⏑ ⏑ ⏑		⏑ ⏑ ⏑ ⏑		⏑ ⏑ ⏑ ⏑	

The Trochaïc verse frequently has a redundant syllable at the end, as

Tēr bĕ-|-ātūs | quī mŏ-|-nēntī | spōntĕ | pārēt | nūmĭ-|-ni.

If to the Hypermeter Trochaïc a syllable be added at the beginning, it becomes a Tetrameter Iambic or Octonarius, as

ō tĕr | bĕā-|-tūs quī | mŏnēn-|-tī spōn-|-tĕ pā-|-rēt nū-| mĭni.

The *Dimeter Trochaïc* consists of four Trochees, as

Clāmĭ-|-tāns rŭ-| ēbăt | hōstĭs.

In Horace, book ii, ode 18, we find *Catalectic* (or defective) *Dimeter Trochaïcs*, wanting a syllable at the end to complete the above measure, viz.

Trūdĭ-|-tūr dĭ-|-ēs dĭ-|-e.

Anapæstic.

Carmina rite pedes Anapæstica *quatuor optant.*
Quâ regione velis, princeps Anapæstus habetur,
Permixtum Spondeon habens, et Dactylon. Atqui
Dactylus exsul erit quartâ sede, atque secundâ.

The *Anapæstic* verse consists of four feet, which, in the *pure* Anapæstic, are all Anapæsts, as

....Phărĕtræ-|-quĕ grăvēs | dătĕ sæ-|-vă fĕrō... (Seneca.

But the pure Anapæstic rarely occurs: we frequently see the Dactyl and Spondee admitted; and sometimes the Anapæstic verse does not contain a single Anapæst.

Gĕnŭs, ō | pŭĕrī | nōtī | pĕr ĭter. (Seneca.
Vērbĕră | tērgō | cædānt | hŭmĕros. (Seneca.
Tērtĭă | mīsīt | būccĭnă | sīgnum. (Seneca.

According to Alvarez's rule, the second or fourth foot never is a Dactyl. If indeed we take for our criterion the Anapæstics in Seneca's tragedies, the ob-

servation is true: but, if we look to the Greek tragedians, we find that they did not thus limit the admission of the Dactyl, as appears from Æschylus —

Ἰτε μαν | ΑΣΤΤΑ-|-ναντας | μακαρας... (*Suppl.* 1025.

Της πολυ-|-τεκνυ | Τηθυος | ΕΚΓΟΝΑ. (*Prom. Vinct.* 137.

Nor were the Dactyl and Spondee the only feet substituted for the Anapæst. The Pyrrichius, the Trochee, the Tribrachys, were likewise admitted, as in the following examples from Æschylus and Seneca.

Φιλος ἐσ-|-τι βεβαι-|-ὅτε̆-|-ρος σοι. (*Prom. Vinct.* 127.

Clārā̆ Tŏ̄-|-nāntĕ | cēntūm | pŏ̄pŭli.. (*Herc. Œt.* 1875.

Mĕgărā | *pārvūm | cŏ̄mĭtā̄-|-tŏ̆ grĕgem.* (*Herc. F.* 203.

Respecting the final syllable of the Anapæstic, see page 139. And, Note, that the cæsura, which is considered as a beauty in every other kind of verse, is accounted a blemish in the Anapæstic.

Glyconic.

Spondeon primâ regione Glyconica *poscunt*
Carmina, subsequitur quem Dactylus ordine duplex.

The *Glyconic* verse consists of three feet, the first a Spondee, each of the others a Dactyl.

Rēx ēst | quī mĕtŭ-|-īt nĭhĭl. (*Seneca.*

The first foot is sometimes a Trochee or Iambus.

Ignĭs | ĭlĭă-| cās dŏmos. (*Horace.*

Pŭēl-|-læ ēt pŭĕ-| ri īntĕgri. (*Catullus.*

Asclepiadic or Choriambic.

Versum Asclepiadæ Spondeus, Dactylus, ornant,
Longaque Cæsura; exin Dactylus ordine duplex.

The verse invented by the poet Asclepiades consists (as commonly scanned) of a Spondee, a Dactyl, a long Cæsura, and two Dactyls, thus

Mæcē-|-nās ătă-|-vīs | ēdĭtĕ | rēgĭbŭs. (*Horace.*
ēt pōn-|-dūs vĕtĕ-| rīs | trīstĕ sŭ-|-pērcĭlĭ. (*Seneca.*

which, with the addition of a syllable at the end, would become a Pentameter, as

ēt pōn-|-dūs vĕtĕ-|-rīs | trīstĕ sŭ-|-pērcĭlĭ-|-ī.

But it was formerly scanned otherwise, to make a Spondee, two Choriambi (whence its name of *Choriambic*), and a Pyrrichius, thus

Mæcē-|-nās ătăvīs | ēdĭtĕ rē-|-gĭbŭs.

Sometimes the first foot was made a Dactyl, as

ēffŭgī-| *um ēt mĭsĕrōs lĭbĕrā mōrs vĕhīt.* (*Seneca.*

Sometimes also a Spondee was admitted into the second and fourth places: but not a single instance of this occurs in the choruses of Seneca's tragedies.

Tendit in | ēxtēr-|-*nas ire tenebras.* (*Boëthius.*
Heu! quam præcipiti mersa pro-|-fundo.. (*Boëthius.*

Pherecratic.

Quando Pherecratico *vis ludere carmine, binos*
Inter Spondeos medius tibi Dactylus esto.

The Pherecratic verse consists of three feet, the first a Spondee, the second a Dactyl, the third a Spondee, as

Grātō | Pÿrrhă sŭb | āntrō. (*Horace.*

Sometimes a Trochee or Iambus or Anapæst was admitted in lieu of the first Spondee, as

Mūltă | mīllĭă | lūdi. (*Catullus.*
Pŭēl-|-læquĕ că-|-nāmus. (*Catullus.*
Sĭmĭlī | sūrgĭt ăb | ōrtu. (*Boëthius.*

Phalæcian.

Quinque pedes versus numerare Phalæcius *optat,*
Spondeon primum, dein Dactylon; hosque sequatur
Ordine perpetuo triplicis mensura Trochæi.

The *Phalæcian* verse consists of five feet — a Spondee, a Dactyl, and three Trochees.

ōmnēs | ūnĭŭs | æstĭ-|-mēmŭs | āssĭs. (*Catullus.*

Sometimes the first foot is an Iambus or Trochee, as

Dĭsēr-|-*tīssĭmĕ | Rōmŭ-|-lī nĕ-|-pōtum.* (*Catullus.*
Grātĭ-|-*ās tĭbĭ | māxĭ-|-mās Că-|-tūllus.* (*Catull.*

But this liberty was rarely taken by the poets posterior to Catullus.

The Phalæcian verse is frequently called *Hendecasyllabic* (or verse of eleven syllables): but that name does not exclusively belong to it, since the same number of syllables composes the Sapphic and the Alcaïc.

Sapphic.

Sapphica *plectra movens tribuas loca prima Trochæo:*
Spondeus teneat loca proxima: tertius esto
Dactylus: hunc subeat duplex in fine Trochæus. —
Singula post ternos subdantur Adonica versus.

The *Sapphic* verse consists of five feet — a Trochee, a Spondee, a Dactyl, and two Trochees. — Sappho, the inventress of this measure, accompanied every three such verses with an Adonic consisting of a Dactyl and Spondee; in which she was imitated by Catullus, Horace, and others, but not by Seneca, who, in the choruses of his tragedies, frequently gives a considerable number of Sapphics in succession, without any intervening Adonic.

ĭntĕ-|gĕr vī-|-tæ, scĕlĕ-|-rīsquĕ|pūrus,
Nōn ĕ-|-gĕt Maū-|-rī jăcŭ-|-līs nĕc|ārcu,
Nēc vĕ-|-nēnā-|-tīs grăvĭ-|-dā să-|-gīttis,
Fūscĕ, phă-|-rētrā.

Such, without a single exception, is the Sapphic measure uniformly observed by Horace, who appears to have happily surpassed Sappho herself in the sweetness and melody of his lines. — In the verses of Sappho and other poets we sometimes find the first foot a Spondee or a Pyrrichius, and the second an Iambus, a Trochee, or a Dactyl.

Αισψ' αλλ'|εξικοντο' τυ δ', ω μακαιρα... (*Sappho.*
Pŏsĭ-|-*tis tandem levibus sagittis,* (*Seneca.*
Χρυσε-|-ŏμῑ-|-τρα δαϊφρων ανασσα, (*Erinna.*

Παι Δι-|-ōς δο̆-|-λοπλοκε, λισσομαι σε. (*Sappho.*
Sūmĕ-|-re īnnŭmĕ-|-ras solitum figuras. (*Seneca.*

If Seneca intended the following for Sapphics, they are not to be taken as examples for imitation while there is any possibility of finding for the first two feet a Trochee and a Spondee, which are by far preferable to any other that can be introduced in their stead.

Trĭplĭcī | cătē-|-nā tăcŭīt nĕc ūllo... (*Agamem.* 860.
Tē dŭcĕ | cōncĭ-|-dīt tŏtĭdēm dĭēbus. (*ibid.* 865.

Alcaïc.

Carmine in Alcaïco *vel Spondeus vel Iambus*
Esse prior poterit: stet Iambus sede secundâ;
Quem Cæsura, duplex et Dactylus, inde sequantur.

In the *Alcaïc* verse, the first foot may be either a Spondee or an Iambus: the second is an Iambus; after which comes a long Cæsura, followed by two Dactyls.

ō mā-|-trĕ pūl-|-chrā | fīlĭă | pūlchrĭŏr. (*Horace.*
Vĭdēs | ŭt āl-|-tā | stēt nĭvĕ | cāndĭdum... (*Horace.*

There are other species of verse which bear the name of Alcaïc, as

The *Dactylic Alcaïc* consisting of two Dactyls and two Trochees,

Pūrpŭrĕ-|-ō vărĭ-|-ūs cŏ-|-lōrĕ. (*Horace.*

and the *Choriambic Alcaïc*, consisting of a Spondee, three Choriambi, and a Trochee or Iambus, as

Tū nē | quæsĭĕrīs | scīrĕ nĕfās | quēm mĭhĭ quēm | tĭhĭ.

or it may be divided into a Spondee, two Choriambi, and two Dactyls, thus

Tū nē | quæsĭĕrīs | scīrĕ nĕfās | quēm mĭhĭ | quēm tĭbĭ.

With respect to the various combinations of different kinds of verses in the odes of Horace, I think unnecessary to enumerate them here, since they are pointed out in the notes to the common school-editions of that poet, and each particular species of verse has already been separately noticed, except those occurring in two of his pieces, viz. *Lydia, dic*, &c, book i, 8, and *Miserarum est*, &c, book iii, 12. These odes it is easy to scan in a variety of ways: but, commentators not being agreed on the names or divisions or measures of the verses, I leave them to be named and divided and scanned by each person according to his own fancy.

Analysis of the Hexameter.

With respect to the most advantageous combination of feet to compose a hexameter verse, no general rule can be given which is not liable to a thousand exceptions: for, although alternate dactyls and spondees be pleasing in one verse, a different distribution will be equally captivating in the next — and another, dissimilar to either of the former, will have its charm in a third. In short, harmonious variety is the object to be pursued; for, the most happy arrangement of words that could possibly be devised would pall upon the ear, if repeated through a few successive verses. But such monotony is easily avoided: the infinite diversity in

the length and quantity of Latin words not only allows but even compels the poet to vary his measure in every line. Hence, whenever he undertakes to describe a slow lingering motion, or to handle a grave or solemn or melancholy subject, he can easily call in the aid of heavy spondees to render it as it were present to the reader's eyes: when he wishes to express haste, rapidity, confusion, impetuosity, ungovernable passion, he readily finds a number of light dactyls to give wings to his verse: when pomp, grandeur, and magnificence, are his theme, he is never at a loss for two or three dactyls to make a noble entry, with one or two spondees following in their train. Every page of the poets abounds with examples of the kind; and every schoolboy can quote numbers of beautiful lines happily illustrative of these remarks. Wherefore, without repeating hackneyed verses which every reader has by heart, or dwelling on particular instances of imitative harmony, I proceed to a general examination of the hexameter in all its component parts.

The *Cæsura* (as already remarked in page 102) is the cutting off or separation of the final syllable of a word after the formation of a foot: and the name of *Cæsura* is often applied to the syllable so cut off. — Each of the two following lines furnishes three instances of *Cæsura*.

Inton-|-si *cri*-|-nes *lon*-|-gâ *cervice fluebant*. (*Tibullus.*
Sacra ma-|-ri *coli*-|-tur *medi*-|-o *gratissimâ tellus*. (*Virg.*

To avoid repeated circumlocution in the following remarks, I beg leave to give the name of *Sesquicæsura*

to a long syllable and a short which remain from a preceding word after the formation of a foot, and unite with a succeeding short syllable to form a Dactyl, as *-tārĕ* and *-rīrĕt* in the subjoined verses: for, as the syllable cut off by Cæsura is always long in heroic poetry either by nature or position, a long and a short are equal to a Cæsura and a half, or *Sesquicæsura*.

Præcipi-|-tārĕ jŭ-|-bent, subjectisve urere flammis. (*Vir.*
Hoc ipsum ut strueret, Trojamque ape-|-rīrĕt ă-|-chivis. (*Virgil.*

The connexion of the words with each other by means of the Cæsura contributes much to the smooth fluency and harmony of the verse, as

Quam juvat immi-|-tès ven-|-tos audire cubantem! (*Tib.*
Longa di-|-es homi-|-ni docu-|-it parere leones. (*Tib.*

The same effect is produced by the *Sesquicæsura*, as

Quid frau-|-dārĕ jŭvat vitem crescentibus uvis? (*Tibull.*
Te spectem, su-|-prēmă mĭhi quum venerit hora. (*Tib.*
Persarum statuit Baby-|-lōnă Sĕmiramis urbem. (*Prop.*
At mihi contingat patrios cele-|-brārĕ pĕnates. (*Tib.*

Note, however, that, if the *Sesquicæsura* occur in two successive feet (except the fourth and fifth) it will in general produce a disagreeable effect, giving to the verse a kind of hop-skip-and-jump measure which will be extremely unpleasing to a poetic ear, as *Quisquis a-|-mōrĕ tĕ-|-nētŭr, ĕat tutusque sacerque.* (*Tib.* although it has, on a *particular* occasion, been most happily employed by Homer to describe Sisyphus's

huge stone bounding and thundering down the hill, Od. Λ, 597 —

Autĭs ĕp-|-eītă pĕ-|-dōndĕ kŭlīndĕtŏ lāăs ănaīdēs.

But the *Sesquicæsura* may agreeably take place in the fourth and fifth feet, as

Ergo desidiam qui-|-cūmquĕ vŏ-|-cāvĭt ămorem. (*Ovid.*
Respondet curis æ-|-quātquĕ Sĭ-|-chæŭs ămorem. (*Virg.*

or it may advantageously be used twice in other parts of the verse, provided that one or more feet of different structure intervene, as

Et sa-|-nārĕ nŏvo docu-|-īssĕ cŏagula lacte. (*Tib.*
Quid dubitas? ex-|-sūrgĕ tŏris, in-|-vādĕ rĕbellem. (*Claud.*
Nec vic-|-tōrĭs hĕri tetigit cap-|-tīvă cŭbile. (*Virgil.*
Et simu-|-lācră dĕŭm lacrymas fu-|-dīssĕ tĕpentes. (*Tib.*

A line likewise may be made to flow harmoniously by placing a word of two syllables (a long and a short) to unite, like the *Sesquicæsura*, in forming a Dactyl with the first syllable of the succeeding word, as,

ēccĕ *sŭ-|-per fessas volitat Victoria puppes.* (*Tib.*
Arduus | āgmĕn *ă-|-gens; cui belli insigne superbum.* (*Virgil.*
Ut tristes sine | sōlĕ *dŏ-|-mos, loca turbida, adires.* (*Virgil.*
Inde coronatas ubi | tūrĕ *pĭ-|-averis aras...* (*Propert.*
Jam faciam quodcumque voles; tuus | ūsquĕ *mă-|-nebo.* (*Tib.*
Vescitur | īpsĕ *sĭ-|-lens, et tantos* | dāmnăt *hŏnores.* (*Sil.*

A verse totally destitute of *Cæsura* is inharmonious and prosaïc, as

Sparsis | *hastis* | *longe* | *campus* | *splendet et* | *horret.* (*Ennius.*

After the first foot, the neglect of the Cæsura is no disparagement, when that foot is a Dactyl, as

Hōrrĭdă | *tempestas cælum contraxit; et imbres..* (*Hor.*

Even after a Spondee, there are numerous cases in which it is perfectly consistent with beauty and harmony, as

ērgō | *solicitæ tu caussa, pecunia, vitæ es!* (*Prop.*

especially if there be any particular emphasis in the first word, as

ācrēs | *esse viros, cum durâ prælia gente.* (*Virgil.*

ībāt | *purpureus niveo de pectore sanguis.* (*Statius.*

Mœrēnt | *Argolici dejecto lumine manes.* (*Stat.*

Flēbīs: | *non tua sunt duro præcordia ferro*
Vincta..... (*Tibullus.*

Stābāt | *fatidici prope sæva altaria vatis*
Mœstus adhuc..... (*Statius.*

Quāntōs | *ille virûm magnam Mavortis ad urbem*
Campus aget gemitus!.... (*Virgil.*

.....Forte cavâ dum personat æquora conchâ,

Dēmēns, | *et cantu vocat in certamina divos.* (*Virgil.*

Dēmēns! | *qui nimbos, et non imitabile fulmen,*
*Ære et cornipedum pulsu simularet * equorum.* (*Virgil.*

[* *Simularet*, which appears to be the reading of some respectable MSS, is here restored to its station, as better agreeing in tense with *Ibat* and *Poscebat*, whether we choose to understand those verbs as implying the *constant habit* of transgression, or as moreover describing the offender *in the very act* of transgressing at the moment when Jupiter checked him in the midst of his triumphant career by suddenly in-

flicting on him a public and exemplary punishment of his impiety. If Virgil had used the pluperfect at all on this occasion, he would have written *Simulâsset*, not *Simulârat*. — Every scholar knows that the subjunctive is elegantly combined with the relative to express the *cause, reason, motive* — as here, "*Infa-*" *tuate wretch! to attempt mimicking*," &c.]

In the following passages, the isolated Spondee produces a grand and impressive effect.

īngēns | *visa duci Patriæ trepidantis imago,*
Clara per obscuram, vultu mœstissima, noctem. (*Lucan.*
Vox quoque per lucos vulgo exaudita silentes
īngēns, | *et simulacra modis pallentia miris.* (*Virgil.*

It is beautifully introduced by Virgil, in conjunction with other Spondees, to describe the slow funereal march of a weeping train of warriors bearing the lifeless corse of their young fellow-soldier —

At Lausum socii exanimem super arma ferebant
Flēntēs, | *īngēntem ātque īngēntī vulnere victum.*

In ordinary cases, the *Sesquicæsura* forms an elegant and harmonious connexion between the first and second feet, as

At las-|-cīvŭs *ămor rixæ mala verba ministrat.* (*Tib.*
Dj meli-|-ōră *fĕrant, nec sint insomnia vera.* (*Tib.*
Orba pa-|-rēntĕ *suo quicumque volumina tractas.* (*Ov.*
Æthere-|-ōquĕ *rĕcens exarsit sidere limus.* (*Ovid.*
Exo-|-rārĕ *dĕos: rapiet fortasse precantes.* (*Stat.*

After the second foot, the omission of the *Cæsura* is particularly ungraceful, where that foot happens to be a Spondee not concluding with a monosyllable, as

Non ego | mūltūm | *laudari, mea Delia, curo.*
Tum dis-|-cēdēns | *me devotum fœmina dixit.*

or a Dactyl consisting of a single word, or of the last three syllables of a longer word, as

Cælum | fūlgŭrā | *transcurrunt, pontusque remugit.*
Et trepi-|-dāntĭă | *currebant toto agmina campo.*

But the want of the *Cæsura* is not so disagreeably felt if the second foot be a Spondee concluding with a monosyllable — or a Dactyl composed of a *Cæsura* from the first foot uniting with a word of two syllables — especially if there be no pause in the sense at the end of the second foot — as

Frater-|-nā sūb | *morte dolor: tum triste movebat.* (*Silius.*
Ah! quoti-|-ēs pēr | *saxa canum latratibus acta est!* (*Ov.*
Inde to-| rō pătĕr | *Æneas sic orsus ab alto.* (*Virgil.*
Bis qui-|-nōs sĭlĕt | *ille dies, tectusque recusat.* (*Virgil.*
Laurus, i-|-ō, bŏnă | *signa dedit: gaudete, coloni.* (*Tibul.*

The *Sesquicæsura* likewise is here effectual to relieve the verse from limping with unwieldy weight, as

Dumque sitim se-|-dārĕ *cŭpit, sitis altera crevit.* (*Ovid.*
Vota tamen teti-|-gērĕ *dĕos, tetigere parentes.* (*Ovid.*
Purpureas Au-|-rōră *fŏres, et plena rosarum...* (*Ovid.*
Pelle moram, subi-|-tōquĕ *cĕler delabere cursu.* (*Ovid.*

Whenever the *Sesquicæsura* thus occurs in the third foot, harmony requires that there be a *Cæsura* in the fourth, as *cu-pīt, de-ōs, fo-rēs, ce-lēr*, in these examples.

Sometimes, indeed, a Dactyl without Cæsura may be admitted in the fourth place, after the *Sesquicæsura* in the third, as

Præcipitant; sua-|-dēntquĕ că-|-dēntĭă *sidera somnos.* (*V.*

But, in general, the Cæsura will here be found much more grateful to the ear, and more easy to the voice. It is absolutely indispensable if the fourth foot be a Spondee: otherwise the verse will be extremely lame and heavy, as the following of Lucretius (iii, 652), in which, however, that very lameness becomes a conspicuous beauty, as more expressively picturing the disappointed effort of the fallen soldier, who, yet unconscious of the loss of his leg by a sudden and violent stroke, attempts to rise, and again falls to the ground —

Inde alius co-|-nātŭr ăd-|-ēmptō | surgere crure.

Virgil, too, by a verse of similar structure, has most successfully made the sound an echo to the sense, where, describing the sturdy exertions of the Cyclopes in forging the armour for Æneas, he says

Illi inter sese multâ vi brachia tollunt
In nŭmĕrŭm, vĕrsāntquĕ tĕ-|-nācī fōrcĭpĕ massam.

The effect of the elision and of the tardy Spondees, and of the expressive monosyllable *Vi* (or *WEE**), in the first line, will be felt by every reader, as admirably painting the slow laborious efforts in heaving the ponderous sledges: but the beauty of the second — which exactly imitates the din of those sledges, as they fall thundering in successive and regular order — will be more sensibly felt by those who, reading it according to quantity, place the accent on the final syllable of *numerúm*, than by those who pronounce the word with the prose accent, *númerum*.

[* The affinity in sound between the Roman *V* and

our *W* has been noticed in page 66. It here remains to observe that the long *I* in Latin is pronounced by *all* the other nations of Europe as *we* pronounce the long *E* or *EE*.]

After the third foot, the want of the *Cæsura* is very sensibly felt, if that foot be a Spondee not ending with a monosyllable, as

Obscurisque va-|-gāntēs saltibus excipit hostis —

or a Dactyl consisting of a single word or of the last three syllables of a longer word, as

Florebis per | sæcŭlă | *famâ, Flacce, perenni.*
Atque viris pug-|-nāntĭbŭs | *excitus advolat heros.*

But, if the third foot be a Spondee terminating with a monosyllable, the verse may be sufficiently smooth and harmonious without a *Cæsura* in the fourth, as

Hostibus haud ter-|-gō, sēd | *forti pectore notus.* (*Cat.*
Rapta dabit pri-|-mō, pōst | *offeret ipse volenti.* (*Tibul.*
Ille nihil pote-|-rīt dē | *nobis credere cuiquam.* (*Tibul.*
Te meminisse de-|-cēt quæ | *plurima voce peregi.* (*Tib.*

Or, if the third foot be a Dactyl consisting of a *Cæsura* combined with a word of only two syllables, the ear does not regret the absence of the *Cæsura* from the fourth foot, especially if there be no pause in the sense at the conclusion of the third, as

Non radii so|līs, nĕquĕ | *lucida tela diei.* (*Lucretius.*
Nec superûm rec-|-tōr mălă | *tanta Phoronidos ultra.* (*Ov.*
Omnia cum stoli-|-dī măgĭs | *admirantur amantque.* (*Luc.*
Nec vim tela fe|rūnt: lĭcĕt | *ingens janitor antro...* (*Virg.*
Ante Jovem pas-|-sīs stĕtĭt | *invidiosa capillis.* (*Ovid.*

Et semel emis-|sūm vŏlăt|*irrevocabile verbum.* (*Hor.*

Or, if the third foot (whether Dactyl or Spondee) contain a *Cæsura* remaining from the second, and part of a word which furnishes the entire fourth foot, as

Et ter cente|nās ēr-|-rōrĭbŭs|*expleat urbes.* (*Tibullus.*
Aspera tum posi-|-tīs mī-|-tēscēnt|*sæcula bellis.* (*Virg.*
Mollia secu-|-rāe pĕră-|-gēbānt|*otia gentes.* (*Ovid.*
Quantus et æthere-|-ō cōn-|-tīngēns|*vertice nubes.* (*Tib.*
Eque tuo pen-|-dēt rĕsŭ-|-pīnī|*spiritus ore.* (*Lucretius.*
Sanguineâque ma-|-nū crĕpĭ-|-tāntĭă|*concutit arma.* (*Ov.*
Et nunc sicca, pri-|-ūs cĕlĕ-|-bērrĭmă|*fontibus Ide.* (*Ov.*
Et reserata vi-|-gēt gĕnĭ-|-tābĭlĭs|*aura Favonj.* (*Lucret.*

Here, too, the *Sesquicæsura* performs useful service in promoting the numerous flow of the line, as

Et tenuit nos-|*-trās nŭmĕ-*|-rōsŭs *Hŏratius aures.* (*Ov.*
Fistula, cui sem-|*-pēr dē-*|-crēscĭt *ărundinis ordo.* (*Tib.*
Passibus ambigu-|*-īs Fōr-*|-tūnă *vŏlubilis errat.* (*Ovid.*
Longa repercus-|*-sō nĭtŭ-*|-ērĕ *crĕpuscula Phœbo.* (*Stat.*

But it is to be observed that the *Sesquicæsura* in the fourth foot will not be equally pleasing unless the subsequent word furnish the entire Dactyl for the fifth, as in the examples quoted, or at least another *Sesquicæsura*, as

Ergo desidiam qui-|cūmquĕ *vŏ-*|cāvĭt *ămorem.* (*Ovid.*

After the fourth foot, the *Cæsura* is not only unnecessary, but moreover ungraceful: and, although we do find *a few* verses in which it occurs, the utmost praise to which they have any claim (in *that* respect) is that they are barely endurable: nor can we in every

instance say even so much in their favor — except, indeed, the verse be a *spondaïc Hexameter*; for, in that case, the Cæsura after the fourth foot is far from objectionable, unless where the Spondee itself in the fifth place is liable to objection.

Quæque regis Golgos, quæque Idali|ūm frōn|*dōsum.* (*Cat.*

....Persolvit, pendens e vertici-|-būs prǣ-|-*rūptis.* (*Catul.*

And here be it observed, that, whenever the fifth foot happens to be a Spondee, the fourth ought to be a Dactyl: otherwise, three successive Spondees in the latter hemistich render the verse dull and torpid. The poets were generally attentive to this particular; though we sometimes meet with lines in which the rule is not observed, as, for example, the following, which, by the way, are no better than heavy unmusical prose —

Phasidos ād flūctūs ēt fīnēs ǣētēos. (*Catullus.*

...Regia, splēndēntī fūlgēnt aūro ātque ārgēntō. (*Cat.*

Some critics, however, acknowledge a beauty in a nearly similar line of Virgil, though not quite so heavy and prosaïc, since he made the second foot a Dactyl —

Aut lævēs ŏcrĕās lēntō dūcūnt ārgēntō.

But, for my part, I own that I would not have been less pleased with the line if it had terminated with *ŏcrĕās ārgēntō*; the two Spondees being amply sufficient.

The *Sesquicæsura* after the fourth foot is highly pleasing and elegant, as

Me mea paupertas vi|*tæ tra*-|-dūcăt *ĭnerti.* (*Tibull.*

Non me Troja tenet, Grai|is odī-|-ōsă puellis. (*Sabinus.*

Or, if the fourth foot consist of a *Cæsura* or *Sesquicæsura* combined with one or two syllables of the succeeding word, a Dactyl containing the remainder of that word will have a good effect in the fifth place, as

Qui modo peltiferas fu-|-dit Mæ-|-ōtĭdăs | armis. (*Sab.*
Vellera cum Minyis niti-|-do radi-|-āntĭă | villo. (*Ovid.*
Hic cecidit Libycis jac-|-tata pa-|-lūdĭbŭs | olim. (*Claud.*

After the fifth foot, a *Cæsura* is, in general, disagreeable. — Although some verses are found in which it may be endured, it is better endured than imitated: and, although Virgil contrived to extract beauty from deformity in the famous *Procumbit hu-|-mi BOS*, and Horace to produce a laughable contrast by the introduction of the *Ridicu-|-lus MUS* — we are to recollect that a poet may not perhaps once in twenty thousand verses have occasion to knock down a bull, or bring forth a mouse.

To close the verse, therefore, with grace and harmony, the Dactyl in the fifth station must be formed in one of these four ways —

1. It may consist of a *Sesquicæsura* combined with the first syllable of the concluding word, or with a monosyllable preceding the final word, as

Qui modo sævus eram, supplex ul-|-trōquĕ rŏ-|-gavi. (*Ov.*
Siquis erit recti custos, imi-|-tātŏr hŏ-|-nesti. (*Mart.*
Creditur et nymphe mortalis a-|-mōrĕ Că-|-lypso... (*Ovid.*
Tunc operata deo pubes dis-|-cumbĕt ĭn | herbâ. (*Tibul.*
Quamvis Hesperium mundi prope-|-rēmŭs ăd | axem. (*Luc.*

2. It may be formed of a word containing a long and a short syllable connected with a short monosyllable or with the first syllable of the concluding word:
Quod tamen infestas rursus queror | īrĕ pĕr | *undas.* (*Sab.*
Militat omnis amans, et habet sua | cāstră Cŭ-|-*pido.* (*Ov.*

3. It may consist of a separate word, as
Candida pollutos comitatur | cūrĭă | *fascès.* (*Claudian.*
Perfurit Ausonius turbata per | ēquŏră | *ductor.* (*Silius.*

4. It may comprise the three remaining syllables of a longer word, as
Ridebunt virides gemmis nas-|-cēntĭbŭs | *algæ.* (*Claudian.*
Cum peteret regem decepta sa-|-tēllĭtĕ | *dextra.* (*Martial.*
Numquam dives eris; numquam sati-|-ābĕrĕ | *quæstu.* (*Cl.*

Proceed we now to a few general remarks on the position of words of different lengths and quantities.

A *long monosyllable* (whether long by nature or by position) may stand, free from objection, in any part of the verse previous to the fifth foot, provided that due attention be paid in other respects to *Cæsura* and *Sesquicæsura*, as explained in the preceding pages. After the close of the fourth foot, a long monosyllable seldom produces any other than a bad effect, generally tending to impair the verse in point of strength or harmony, or both. And, although Virgil has several lines in which a monosyllable begins the fifth foot or terminates the sixth, we cannot reckon those among his most happy effusions, or such as deserve to be selected for imitation.—It is, however, to be observed

that the word *est*, eliding the final syllable of a word of two or three, is less objectionable at the close of a verse than a monosyllable following a *Cæsura* without elision.

A *short monosyllable* is generally better placed at the end of a Dactyl, as

Vi superûm, sævæ memorem Junōnĭs ŏb iram —

than in the middle, as

Insignem pietate virūm, tŏt ădire labores.

Words of *two* or *three syllables* require no particular observation: they may be placed any where consistently with the proper attention to *Cæsura* and *Sesquicæsura*. I must, however, except the fifth foot, where a word of two short syllables mostly tends to enfeeble the verse, though many instances of the kind occur in Virgil and other poets.

To avoid tedious repetitions in the following remarks, I will content myself with giving examples of the different descriptions of words in those situations alone where they appear to the best advantage, without quoting lines in which they are differently but less advantageously placed. — All the verses, not otherwise marked, are from Ovid.

A word of *four syllables* —

⏑ – ⏑ ⏑, as *ămāntĭbŭs*, may laudably stand in two positions —

Distule|ratque gra|ves in ĭ|dōnĕă| tempora| pœnas.
Ultima| posse|dit soli|dumque cŏ|ērcŭĭt| orbem.

⏑⏑–⏑, as *dŏcŭmēntă*, in four —

Et dŏcŭ|mēntă *dă|mus, quâ simus origine nati.*
Vota ta|men tĕtĭ|gērĕ *dĕ|os, tetigere parentes.*
Ille qui|dem to|tam frĕmĕ|būndŭs *ŏb|ambulat Ætnam.*
Vasta|rumque vi|det trepi|dus sĭmŭ|lācră *fĕ|rarum.*

⏑– – –, as *ămāvērūnt*, in one —

Vīttă cŏ|ērcē|bāt *positos sine lege capillos.*

⏑⏑– –, as *trĕpĭdāntēs*, in one —

Protinus | *Æoli|is* ăquĭ|lōnēm *claudit in antris.*

– ⏑⏑–, as *cōncĭpĭūnt*, in three —

Pūrpŭrĕ|ās *Aurora fores, et plena rosarum...*
Pertulit | ĭntrĕpĭ|dōs *ad fata novissima vultus.*
Tergemi|ni nece | Gērўŏ|næ *spoliisque superbus.* (*Virg.*

– – ⏑⏑, as *pūgnāntĭbŭs*, in two —

Dixerat: | *indui|tur* vē|lāmĭnă | *mille colorum.*
Nunc mihi, | *quâ to|tum Ne|reus* cĭr|cūmtŏnăt | *orbem...*

– – –⏑, as *cōnflĭxīssĕ*, in two —

ĭndīg|nātŭr *ămans invitum vivere cogi.*
Et soci|am ple|bem non | ĭndīg|nātă *pŏtestas.* (*Claudian.*

[In *one* particular instance, a word of this measure in a different position produces a very beautiful effect:

..... *Namque sepulcrum*
Incipit | āppā|rērĕ *Bĭanoris....* (*Virgil, Ecl.* ix, 60.

for — after the sudden start, as it were, in the preceding Dactyl *ĭncĭpĭt* — the lengthening infinitive *āp-pā-rē-rĕ* happily paints the distance, as the dying away of the voice in the short final *E* expresses the faintness of the object just discovered in remote perspective. — This, however, is a *singular* case, and not to be taken for imitation on general occasions;

since it appears that Virgil has not elsewhere been equally happy in placing a similar word in a similar position.]

⏑ – – –, as *cōntēndēntēs*, in two —

Nec cīr|cūmfū|sō *pendebat in aëre tellus.*

Alta pe|tit gradi|ens juga | nobilis | āpēn|nīnī. (*Petronius.*

Long words, of *five* or *six* or *seven syllables*, seldom contribute to improve the beauty or harmony of versification; yet, as they sometimes may and sometimes must be admitted, it becomes proper to examine what are the least disadvantageous positions in which they can be placed. — In the following examples, I consider *Que* or *Ve* as a constituent syllable of the word to which it is joined; its effect being the same, in point of euphony or cacophony, as if it were inseparable. Wherefore, when I say that *ēxaūdĭĕrānt*, for instance, cannot be admitted into more than two places, I would not be understood to mean that it cannot, with the addition of *Que* or *Ve*, allowably assume a different station: for, with either of those appendages, I account it as a word of *six* syllables, like *ĭgnōbĭlĭtātĕ*, which is admissible into another part of the line, as will appear in the course of these remarks.

A word of *five syllables* —

⏑ – ⏑ ⏑ –, as *rĕcōndĭdĕrānt*, is admissible in one position —

Cumque trĭ|dēntĭgĕ|rō *tumidi genitore profundi.*

– ◡ – – –, as *ădōrātūrōs*, in one, viz. as the final word of a Spondaïc verse, though I do not recollect an example.

– ◡ – – – ◡, as *rĕpērcūssērĕ*, in one —

Sopi|tus vi|nīs ĕt ĭn|ēxpēr|rēctŭs *Aphidas.*

– ◡ – – ◡ ◡, as *crĕpĭtāntĭă*, in two —

Invi|tat som|nos crĕpĭ|tāntĭbŭs | *unda lapillis.*

....*Vox canet,* | *et lon|gæ vi|sent* Căpĭ|tōlĭă | *pompæ.*

– ◡ – – –, as *sĭmŭlātōrēs*, in one —

Et pĕrĭ|tūrō|rūm *disjecit tela Gigantum.* (*Petronius.*

– ◡ – – ◡, as *ēxhĭbŭīssĕ*, in two —

Sānguĭnĕ|ōquĕ *recens descendit Iupiter imbre.* (*Petron.*

Hosne mi|hi fruc|tus, hunc | fērtĭlĭ|tātĭs *honorem...*

– ◡ – – –, as *īngĕmŭīssēnt*, barely tolerable as the final word in some lines of Virgil, though producing a grand and awful effect in this one particular passage of Catullus, lxii, 205 —

Annuit invicto cœlestûm numine rector;

Quo nutu * *tellus atque horrida* cōntrĕmŭērūnt

Æquora, concussitque micantia sidera mundus.

[* I know not whether any printed or manuscript copy of Catullus give *nutu*, which I have ventured to print here, instead of the common reading, *tunc et.* Thus Virgil, Æneid ix, 106, and x, 115 —

Annuit, et totum *nutu* tremefecit Olympum.]

– ◡ ◡ – –, as *ēxaūdĭĕrānt*, in two —

Nec Pœ|āntĭă|dēn *quod habet Vulcania Lemnos...*

* *|* sēr|pēntĭgĕ|nās... (*No example occurs to me.*)

– ◡ – ◡ –, as *dēcrēscēntĭbŭs*, in one —

Tu puer | *æter|nus, tū* | fōrmō|sīssĭmŭs | *alto...*

– ⏑ – ⏑, as *īnsŭltāvērĕ*, in one —

Ferre do|mum vi|vos īn|dīgnān|tēsquĕ *solebat.*

– – – –, as *īndēplōrātōs*, in one —

īntēm|pēstī|vā *turbantes festa Minervâ.*

A word of *six syllables* —

⏑ – ⏑ – ⏑ –, as *ăbhōrrŭĕrātĭs*, can only stand in one place —

Attenu|ârat o|pēs ; sĕd ĭn|āttĕnŭ|ātă *mănebat....*

⏑ – ⏑ – ⏑ –, as *ĭnōbsērvābĭlĭs*, in one —

Tritice|as mes|sēs, ĕt ĭn|ēxpūg|nābĭlĕ | *gramen.*

⏑ – ⏑ – ⏑ –, as *sŭpĕrīnjĭcĭānt*, in one —

Nec Tĕlă|mōnĭă|dēs *etiam nunc hiscere quidquam...*

⏑ – ⏑ – ⏑ –, as *mănĭfēstāvērĕ*, in one —

Insidi|as pro|det, mănĭ|fēstā|bĭtquĕ *lătentem.*

⏑ – ⏑ – ⏑ –, as *sŭpĕrīmpēndēntēs*, in one —

Tēmpē, | quæ sil|væ cin|gunt sŭpĕr|īmpēn|dēntēs. (*Catul.*

– ⏑ – ⏑ – ⏑, as *īmmĕdĭcābĭlĕ*, in one —

Atque Ara|bum popu|lus sua | dēspŏlĭ|āvĕrăt | *arma.* (*Pet.*

– ⏑ – ⏑ – –, as *tērrĭfĭcāvērūnt*, in one —

ācrĭsĭ|ōnē|ās *Prætus possederat arces.*

– ⏑ – ⏑ – ⏑, as *īgnōbĭlĭtātĕ*, in one —

Hunc dea | prævitĭ|at, pōr|tēntĭfĕ|rīsquĕ *venenis.*

– ⏑ – – ⏑ –, as *āpēnnīnĭgĕnæ*, in one —

Thērmō|dōntĭă|cō *cælatus balteus auro.*

– ⏑ – ⏑ – ⏑, as *īncōnsōlābĭlĕ*, in one —

...Jura su|i mœ|rens, īn|cōnsō|lābĭlĕ | *vulnus...*

A word of *seven syllables* —

– ⏑ – ⏑ – ⏑ –, as *āmphĭtrўōnĭădēs*, may stand in one place —

ămphĭtrў|ōnĭă|dēs, *aut torvo Jupiter ore.* (*Petron.*

⏑ – ⏑ ⏑ – ⏑ ⏑ –, as *sŭpĕrīncŭbŭērĕ*, in one —

Lacten|tes vitu|los ămă|thūsĭă|cāsvĕ *bĭdentes.*

I cannot conclude without observing that *elisions* are in general injurious to harmony; and their frequent recurrence is very disagreeable: for which reason, Virgil designedly disfigured with such blemishes the verse in which he wished to represent the deformity of the grim Cyclops, whose hideous figure was rendered still more revolting by the effects of his late wound —

*Monstr*um *horrend*um *inform*e *ingens*.....

The following line, which admits not a similar apology for the elisions, is absolutely detestable. It was intended by Catullus for a pentameter.

Quām mŏdŏ quī me *ūnum ātque ūnĭcum ămīcum hăbŭit.*

More musical lines are to be found in the midst of prose, where no verse was intended, as

[nova-]*-rūm rērūm stŭdĭō Cătĭlīnæ īncēptă prŏbābānt.* (*Sallust.*

Hæc ŭbĭ dĭctă dĕdīt, strīngīt glădĭūm, cŭnĕōque

Fācto, pĕr mĕdĭōs.... (*Livy.*

and the following three from Cicero, pro Plancio —

...pātrĭă, fōrtūnæ: sālvūm tū me ēssĕ cŭpīstī.

ēdĭctōquĕ sŭō nōn lūctūm pātrĭbŭ' cōnscrīp-[-tis]...

Sĕd hōc nēscĭŏ quō mŏdō frĕquēntĕr.... (*a phalæcian.*

		Nom.	Gen.	Dat.	Acc.	Voc.	Abl.
Singular.	Mus-	ă	æ (aī)	æ	am	ă	ā
	Heb-	ē	ēs	ē	ēn	ē	ē
	Æne-	ās	...	...	ān	ā	...
	Mai-	ă	...	...	ăn	...	...
	Pelid-	ēs	...	...	ēn	ē	ē
	Ores-	tes	...	...	...	tă	...
Plural.		æ	ārum	īs	ās	æ	īs

Second Declension.

		Nom.	Gen.	Dat.	Acc.	Voc.	Abl.
Sing.	Domin-	ŭs	ī	ō	um	ĕ	ō
	Magist-	ĕr	...	...	...	ĕr	...
	Un-	...	ĭŭs *	...	...	...	...
	Virgil-	ĭŭs	...	...	...	ī	...
	Tened-	ŏs	...	...	ŏn	...	...
	Ath-	ōs	ō	ō	ōn (ō)	ōs	ō
	Panth-	ūs	...	...	...	ū	...
	Regn-	um	...	...	um	um	...
	Peli-	ŏn	...	...	ŏn	ŏn	...
Plural.		ī	ōrum	īs	ōs	ī	īs
		ă	...	...	ă	ă	...

Orpheus *and such other names being ranked under the second and third declensions, both forms are here given together.*

		Nom.	Gen.	Dat.	Acc.	Voc.	Abl.
	Orph-	ĕŭs	ĕī	ĕō	ĕ-um	...	ĕō
			ĕŏs †	ĕī (ēī)	ĕă	eŭ	...

* Unĭŭs *in prose. See Quintilian, Inst.* i, 5.

† *According to the Ionic dialect, the genitive, dative, and accusative, may be* -ēŏs, -ēĭ, -ēă. (*pages* 6 *and* 61.)

	Nom.	*Gen.*	*Dat.*	*Acc.*	*Voc.*	*Abl.*
Sing.	*Nub*-ēs	ĭs	ī	em	ēs	ĕ
	Nav-ĭs	...	...	im	...	ī
	Mar-ĕ	...	...	ĕ	ĕ	...
	Nai-ăs	*ăd*-ŏs	*ăd*-ĭ*	*ăd*-ă	ăs(*see p. 71.	
	Atl-ās	...	...	...	ā	...
	Alex-ĭs	...	...	ĭn	ĭ	...
	Cap-ўs	...	...	ўn	ў	...
	Did-ō†	ūs	ō	ō	ō	ō
Plur.	*Nub*-ēs	ĭ-um	ĭbŭs	ēs	ēs	ĭbŭs
	Tempor-ă	...	...	ă	ă	...
	Nai-*ăd*-ĕs	...	ăsĭ	*ăd*-ăs	*ăd*-ĕs	ăsĭ
	Temp-ē	...	ĕsĭ	ē	ē	ĕsĭ
	Hero-...	...	ĭsĭ	,,	...	ĭsĭ
	Metamorphos-...	ĕōn	...	...	...	...

† *Much better made long than short.*

Fourth Declension.

	Nom.	*Gen.*	*Dat.*	*Acc.*	*Voc.*	*Abl.*
Sing.	*An*-ŭs	ūs(*ŭĭs*)	ŭī(*ŭ*)	um	ŭs	ū
	Gen-ū	...	...	ū	ū	...
Plur.	*Man*-ūs	ŭ-um	ĭbŭs	ūs	ūs	ĭbŭs
	Gen-ŭă	...	...	ŭă	ŭă	...
	Ver-...	,,	ŭbŭs	...	...	ŭbŭs

Fifth Declension.

	Nom.	*Gen.*	*Dat.*	*Acc.*	*Voc.*	*Abl.*
Sing.	*Di*-ēs	ēī (*ē*) *	ēī (*ē*)	em	ēs	ē
Plur.	ēs	ērum	ēbŭs	ēs	ēs	ēbŭs

* *For the reason of* Fidēi, Spēi, Rēi, *see page* 3.

ĕgŏ	tū	...		
mĕī	tŭī	...	sŭī	
mĭhĭ (mī)	tĭbĭ	...	...	sĭbĭ
mē	tē	...	...	sē
...	tū*	...	...	
mē	tē	...	...	sē
	...	...		
nōs	vōs	...	...	
nōst-rum, -rī	vēst-rum, -rī			
nōbīs	vōbīs			
nōs	vōs	...	...	
...	vōs		...	
nōbīs	vōbīs		...	
	...		...	...
...	...	...	...	

Ille, Iste, Ipse.

ĕ	ă	ŭd, um	ī	ǣ	ă
ĭŭs	...	...	ōrum	ārum	ōrum
ī	...	...	īs	...	...
um	am	ŭd, um	ōs	ās	ă
...	...	...	...	...	...
ō	ā	ō	īs	...	...
		...	...		
ĭs	ĕă	ĭd,	ĭī	ĕǣ	ĕă
ējŭs	...	...	ĕōrum	ĕārum	ĕōrum
ĕī	...	...	ĭīs, ēīs	...	...
ĕ-um	ĕ-am	ĭd	ĕōs	ĕās	ĕă
...	...	...	...	...	...
ĕō	ĕā	ĕō	ĭīs, ēīs	...	...

ĭdem, ĕădem, ĭdem, *genit.* ējŭsdem: *the other cases like those of* ĭs, ĕă, ĭd.

hĭc	hæc	hŏc*	hī	hæ	hæc
hūjŭs	...	...	hōrum	hārum	hōrum
hŭic†	...	...	hīs	...	...
hūnc	hānc	hŏc*	hōs	hās	hæc
hōc	hāc	hōc	hīs	...	...

quī	quæ	quŏd	quī	quæ	quæ
cūjŭs	...	...	quōrum	quārum	quōrum
cŭī†	...	...	quĭbŭs, queīs, quīs	...	...
quem	quam	quŏd	quōs	quās	quæ
quō	quā	quō	quĭbus, queīs, quīs	...	...

Nom. quĭs quæ quĭd, quŏd } *The other cases like those of*
Acc. quem quam quĭd, quŏd } Qui, quæ, quod.

Sīquĭs, Nēquĭs, ălĭquĭs.

	Sing.			*Plur.*		
Nom.	-quĭs	-quă	-quĭd, -quŏd	-quī	-quæ	-quă
Acc.	-quem	-quam	-quĭd, -quŏd	-quōs	-quās	-quă

The other cases like those of Quis *or* Qui.

Mĕŭs	mĕă	mĕ-um.	*Voc.*	mī	mĕă	mĕ-um
Tŭŭs	tŭă	tŭ-um				

Nost- } ĕr ră rum. *Gen.* rī ræ rī
Vest- }

* *See page* 81.

† *Respecting* hŭic *and* cŭī, *see pages* 72 *and* 109.

Active.

Indicative.

pres.	ŏ	ās	ăt
	āmŭs	ātĭs	ānt
imperf.	ābam	ābās	ābăt
	ābāmŭs	ābātĭs	ābānt
perf.	āv-ī	īstī	ĭt
	ĭmŭs	istĭs	ērūnt, ērĕ
plup.	āv-ĕram	ĕrās	ĕrăt
	ĕrāmŭs	ĕrātĭs	ĕrānt
fut.	ābŏ	ābĭs	ābĭt
	ābĭmŭs	ābĭtĭs	ābūnt

Imperative.

...		ā, ātŏ	ātŏ
...		ātĕ, ātōtĕ	āntŏ

Subjunctive.

pres.	em	ēs	ĕt
	ēmŭs	ētĭs	ēnt
imperf.	ārem	ārēs	ārĕt
	ārēmŭs	ārētĭs	ārēnt
perf.	āv-ĕrim	ĕrĭs	ĕrĭt
	ĕrĭmus	ĕrĭtĭs	ĕrĭnt
plup.	āv-īssem	īssēs	īssĕt
	īssĕmŭs	īssētĭs	īssēnt
fut.	āv-ĕrŏ	ĕrĭs	ĕrĭt
	ĕrĭmŭs	ĕrĭtis	ĕrĭnt

Infinitive, &c.

ārĕ āv-īssĕ — ān-dī, -dŏ — āt-um, -ū — āns — āt-ūrŭs.

Passive.

Indicative.

pres.	ŏr	ārĭs, ārĕ	ātŭr
	āmŭr	āmĭnī	āntŭr
imperf.	ābăr	ābārĭs, ābārĕ	ābātŭr
	ābāmŭr	ābāmĭnī	ābāntŭr
fut.	ābŏr	ābĕrĭs, ābĕrĕ	ābĭtŭr
	ābĭmŭr	ābĭmĭnī	ābūntŭr

Imperative.

	...	ārĕ, ātŏr	ātŏr
	...	āmĭnī, āmĭnŏr	āntŏr

Subjunctive.

pres.	ĕr	ērĭs, ērĕ	ētŭr
	ēmŭr	ēmĭnī	ēntŭr
imp.	ārĕr	ārērĭs, ārērĕ	ārētŭr
	ārēmŭr	ārēmĭnī	ārēntŭr

Infinitive, &c.

ārī (ārĭĕr)	—āt - ŭs—	āndŭs

Contractions.

Indic. *perfect.* āstī, āt (*page* 77), āstĭs, ārūnt
pluperf. āram, *&c.*
Subj. *perfect.* ārim, *&c.*
pluperf. āssem, *&c.*
future. ārŏ, *&c.*
Infin. *perf.* āssĕ.

Note that the verb Do *has the first increment short.* *See page* 47.

Active.

Indicative

pres.	ĕŏ	ēs	ĕt
	ēmŭs	ētĭs	ēnt
imperf.	ēbam	ēbās	ēbăt
	ēbāmŭs	ēbātĭs	ēbānt
perf.	ŭ-ī	īstī	ĭt
	ĭmŭs	īstĭs	ērūnt, ērĕ
plup.	ŭ-ĕram	ĕrās	ĕrăt
	ĕrāmŭs	ĕrātĭs	ĕrānt
fut.	ēbŏ	ēbĭs	ēbĭt
	ēbĭmŭs	ēbĭtĭs	ēbūnt

Imperative.

...	ē, ētŏ	ētŏ
...	ētĕ, ētōtĕ	entŏ

Subjunctive.

pres.	ĕam	ĕās	ĕăt
	ĕāmŭs	ĕātĭs	ĕānt
imperf.	ērem	ērēs	ērĕt
	ērēmŭs	ērētĭs	ērēnt
perf.	ŭ-ĕrim	ĕrīs	ĕrĭt
	ĕrīmŭs	ĕrītĭs	ĕrīnt
plup.	ŭ-īssem	īssēs	īssĕt
	īssēmŭs	īssētĭs	īssēnt
fut.	ŭ-ĕrŏ	ĕrīs	ĕrĭt
	ĕrīmŭs	ĕrītĭs	ĕrīnt

Infinitive, &c.

ērĕ ŭ-īssĕ—ēndī, -dŏ—ĭt-um, -ū—ēns ĭt-ūrŭs

Passive.

Indicative

pres.	ĕŏr	ērĭs, ērĕ	ētŭr
	ēmŭr	ēmĭnī, ēmĭnŏr	entŭr
imperf.	ēbăr	ēbārĭs, ēbārĕ	ēbātŭr
	ēbāmŭr	ēbāmĭnī	ēbāntŭr
fut.	ēbŏr	ēbĕrĭs, ēbĕrĕ	ēbĭtŭr
	ēbĭmŭr	ēbĭmĭnī.	ēbūntŭr

Imperative

...	ērĕ, ētŏr	ētŏr
...	ēmĭnī, ēmĭnŏr	entŏr

Subjunctive

pres.	ĕăr	ĕārĭs, ĕārĕ	ĕātŭr
	ĕāmŭr	ĕāmĭnī	ĕāntŭr
imperf.	ērĕr	ērērĭs, ērērĕ	ērētŭr
	ērēmŭr	ērēmĭnī	ērēntŭr

Infinitive, &c.

ērī (ērĭĕr) — ĭt-ŭs — endŭs

Contractions

of verbs forming the preterperfect in EVI.

Indic.	*perf.*	ēstī, ēstĭs, ērūnt
	plup.	ēram, &c. (*See page* 48.)
Subj.	*perf.*	ērim, &c.
	plup.	essem, &c.
	fut.	ērŏ, &c.
Infin.	*perf.*	essĕ.

Active.

Indicative

pres.	ŏ	ĭs	ĭt
	ĭmŭs	ĭtĭs	ūnt
imperf.	ēbam	ēbās	ēbăt
	ēbāmŭs	ēbātĭs	ēbānt
perf.	ī	īstī	ĭt
	ĭmŭs	īstĭs	ērūnt, ērĕ
plup.	ĕram	ĕrās	ĕrăt
	ĕrāmŭs	ĕrātĭs	ĕrānt
fut.	am	ēs	ĕt
	ēmŭs	ētĭs	ēnt

Imperative.

	...	ĕ, ĭtŏ	ĭtŏ
	...	ĭtĕ, ĭtōtĕ	ūntŏ

Subjunctive

pres.	am	ās	ăt
	āmŭs	ātĭs	ānt
imperf.	ĕrem	ĕrēs	ĕrĕt
	ĕrēmŭs	ĕrētĭs	ĕrēnt
perf.	ĕrim	ĕrĭs	ĕrĭt
	ĕrĭmŭs	ĕrĭtĭs	ĕrĭnt
plup.	īssem	īssēs	īssĕt
	īssēmŭs	īssētĭs	īssēnt
fut.	ĕrŏ	ĕrĭs	ĕrĭt
	ĕrĭmŭs	ĕrĭtĭs	ĕrĭnt

Infinitive, &c.

ĕrĕ īssĕ — ēndī, -dŏ — ĭt-um, -ū — ēns
ĭt-ūrŭs

Passive.

Indicative

pres.	ŏr	ĕrĭs, ĕrĕ	ĭtŭr
	ĭmŭr	ĭmĭnī	ūntŭr
imperf.	ēbăr	ēbārĭs, ēbārĕ	ēbātŭr
	ēbāmŭr	ēbāmĭnī	ēbāntŭr
fut.	ăr	ērĭs, ērĕ	ētŭr
	ēmŭr	ēmĭnī	ēntŭr

Imperative

	...	ĕrĕ, ĭtŏr	ĭtŏr
	...	ĭmĭnī, ĭmĭnŏr	ūntŏr

Subjunctive

pres.	ăr	ārĭs, ārĕ	ātŭr
	āmŭr	āmĭnī	āntŭr
imperf.	ĕrĕr	ĕrērĭs, ĕrērĕ	ĕrētŭr
	ĕrēmŭr	ĕrēmĭnī	ĕrēntŭr

Infinitive, &c.

ī (ĭĕr) — ĭt- ŭs — ēndŭs

The final syllables of the verbs in -IO of the third conjugation have the same quantity as those of the verbs in -O preceded by a consonant. In those persons which have the additional I before A, E, O, or U, the I is of course short, agreeably to the general rule, page 2.

The contractions of preterites in -EVI resemble those given under the second conjugation: — preterites in -IVI are contracted like those of the fourth.

Active.

Indicative

pres.	ĭō	īs	ĭt
	īmŭs	ītĭs	ĭūnt
imperf.	ĭēbam	ĭēbās	ĭēbăt
	ĭēbāmŭs	ĭēbātĭs	ĭēbānt
perf.	īv-ī	īstī	ĭt
	ĭmŭs	īstĭs	ērūnt, ērĕ
plup.	īv-ĕram	ĕrās	ĕrăt
	ĕrāmŭs	ĕrātĭs	ĕrānt
fut.	ĭam	ĭēs	ĭĕt
	ĭēmŭs	ĭētĭs	ĭēnt

Imperative

	...	ī, ītŏ	ītŏ
	...	ītĕ, ītōtĕ	ĭūntŏ

Subjunctive

pres.	ĭam	ĭās	ĭăt
	ĭāmŭs	ĭātĭs	ĭānt
imperf.	īrem	īrēs	īrĕt
	īrēmŭs	īrētĭs	īrēnt
perf.	īv-ĕrim	ĕrĭs	ĕrĭt
	ĕrĭmŭs	ĕrĭtĭs	ĕrīnt
plup.	īv-īssem	īssēs	īssĕt
	īssēmŭs	īssētĭs	īssēnt
fut.	īv-ĕrŏ	ĕrĭs	ĕrĭt
	ĕrĭmŭs	ĕrĭtis	ĕrīnt

Infinitive, &c.

īrĕ īv-īssĕ — ĭēndī, -dŏ — ĭt-um, -ū, ĭt-ūrŭs

Passive.

Indic. pres.	ĭŏr	īrĭs, īrĕ	ītŭr
	īmŭr	īmĭnī	ĭūntŭr
imperf.	ĭēbăr	ĭēbārĭs, ĭēbārĕ	ĭēbātŭr
	ĭēbāmŭr	ĭēbāmĭnī	ĭēbāntŭr
fut.	ĭăr	ĭērĭs, ĭērĕ	ĭētŭr
	ĭēmŭr	ĭēmĭnī	ĭēntŭr
Imperative.	...	īrĕ, ītŏr	ītŏr
	...	īmĭnī, īmĭnŏr	ĭūntŏr
Subjunc. pres.	ĭăr	ĭārĭs, ĭārĕ	ĭātŭr
	ĭāmŭr	ĭāmĭnī	ĭāntŭr
imperf.	īrĕr	īrērĭs, īrērĕ	īrētŭr
	īrēmŭr	īrēmĭnī	īrēntŭr
Infin. &c.	īrī (*īrĭĕr*) — ītŭs — ĭēndŭs		

Contractions.

Indic. imperf. ībam, *&c.*

perf. ĭī, ĭīstī īstī, ĭĭt īt *, ĭīstĭs īstĭs, ĭērunt ĭērĕ.

plup. ĭĕram, *&c.*

Subjunc. perf. ĭĕrim, *&c.*

plup. ĭīssem īssem, *&c.*

fut. ĭĕrŏ, *&c.*

Infinit. perf. ĭīssĕ īssĕ.

Passive, indic. imperf. ībăr, *&c.*

* *See page 77.*

Indic.	*pres.*	sum	ĕs	ēst
		sŭmŭs	ēstĭs	sūnt
	imperf.	ĕram	ĕrās	ĕrăt
		ĕrāmŭs	ĕrātĭs	ĕrānt
	perf.	fŭī	fŭīstī	fŭĭt
		fŭĭmŭs	fŭīstĭs	fŭērūnt, fŭērĕ
	plup.	fŭĕram	fŭĕrās	fŭĕrăt
		fŭĕrāmŭs	fŭĕrātĭs	fŭĕrānt
	fut.	ĕrŏ	ĕrĭs	ĕrĭt
		ĕrĭmŭs *	ĕrĭtĭs	ĕrūnt
Imperative.		...	ĕs, ēstŏ	ēstŏ
		...	ēstĕ, ēstōtĕ	sūntŏ
Subju.	*pres.*	sim (*sĭem*)	sīs (*sĭēs*)	sĭt (*sĭĕt*)
		sīmŭs (*sĭēmŭs*)	sītĭs (*sĭētĭs*)	sint (*sĭent*)
	imperf.	ēssem	ēssēs	ēssĕt
		ēssēmŭs	ēssētĭs	ēssēnt
		fŏrem	*fŏrēs*	*fŏrĕt*
		fŏrēmŭs	*fŏrētĭs*	*fŏrēnt*
	perf.	fŭĕrim	fŭĕrĭs	fŭĕrĭt
		fŭĕrĭmŭs	fŭĕrĭtĭs	fŭĕrĭnt
	plup.	fŭīssem	fŭīssēs	fŭīssĕt
		fŭīssēmŭs	fŭīssētĭs	fŭīssēnt
	fut.	fŭĕrŏ	fŭĕrĭs	fŭĕrĭt
		fŭĕrĭmŭs	fŭĕrĭtĭs	fŭĕrĭnt

Infinit. &c. ēssĕ, fŭīssĕ, *fŏrĕ*, fŭtūrŭs.

* *Tertullian, Juvencus, and Paullinus, make the penultima long in* Erimus *and* Poterimus, *after the manner of the future subjunctive. But I would not recommend them as examples for imitation.*

END.

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